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PHILADELPHIA TO MAKE A BID FOR OPERA SEASON BY CHICAGO COMPANY

Success of Recent Performances Starts Movement for More Extended Series Next Year—City Is Suggested as Base for Operations in Eastern Territory Following Home Season of Organization—Would Support Two Operas Weekly with Supplementary Matinées—Project Revives Possibility of New York Appearances

PHILADELPHIA, March 18.—The successful one-week season here of the Chicago Opera Association earlier in the month, which was one of the finest artistic treats this city has ever enjoyed from the standpoints of both repertoire and performance, has been followed by a crop of reports that Mary Garden will return with the company next season for a longer stay. The warm reception and generous patronage accorded the company give rise to a strong probability that Philadelphia will be the main stopping place of the Chicago forces on tour next year. It is officially stated that the Chicago organization will not again play a New York season, but, according to the local view, the touring itinerary will not be entirely limited to the Middle and Far West.

The company's schedule brought them to Philadelphia at a time that was not exactly auspicious, as it coincided with the beginning of Lent. The churches which are strict in observance, the Catholic, Protestant Episcopal and Lutheran are particularly strong in Philadelphia, but after the opening night's "Tannhäuser" the houses were very big and there was a large subscription of society to the boxes. "Salome" was sold out some days in advance of the performance and this despite the fact that at the Academy of Music there was also a sold out house for Marie Jeritz's debut here in "Tosca."

Local music lovers put up a \$50,000 guarantee for the week's seven performances. The same interests augmented by others of public spirit are quietly engaged in the movement to have a longer season here by the Chicagoans. Tentative plans are for a seven weeks' engagement at the end of January when the company concludes its home season. There would not be nightly opera here—Philadelphia has not the opera going population to support such a project, and besides there is the standard series of sixteen Tuesday night performances by the New York Metropolitan Opera Company at the Academy of Music which is of course firmly established and the early autumn visit of Fortune Gallo's San Carlo Company. But there is a demand for more than one opera a week throughout the winter.

If present plans mature, Philadelphia would be the base of the eastern season of the Chicagoans. Two operas a week would be given at the Philadelphia Met-



THE TOLLEFSEN TRIO

Paul Kefer, 'Cellist, Augusta Schnabel Tollefsen, Pianist, and Carl H. Tollefsen, Violinist. This Group, by Making Extended Concert Tours, Has Done Much Pioneer Work for Chamber Music in America (See Page 53)

Supervisors Crowd Nashville, Tenn., As Fifteenth Annual Conference Opens

NASHVILLE, TENN., March 21.—More than 800 delegates registered here yesterday at the opening of fifteenth annual national conference of Music Supervisors which will extend until March 25. Many visitors of national and international renown were in attendance. Special trains heavily loaded were still arriving late in the day and hotel accommodation was taxed to the limit. Real Southern hospitality was displayed by the opening of private homes in the city for the entertainment of guests.

Sunday events preceding the formal opening of the conference included concerts by the Nashville Symphony and an organ recital by Russell Miles of Indiana.

Monday was designated "visitation day" and different phases of work in

Nashville Public Schools and colleges were fully demonstrated. Because of inability of Erika Morini, violinist, to fulfill a concert engagement last night, 300 jubilee singers from Fisk University gave a substitute concert at short notice, singing to a capacity house at the Ryman Auditorium and receiving an unusual demonstration of musical appreciation. A Supervisors' Chorus of 600 members was organized yesterday afternoon with Will Earhart of Pittsburgh conducting and a Supervisors' Orchestra of eighty pieces was formed at the same time with Victor Rebmann of Yonkers as leader.

Frank A. Beach of Emporia, Kan., is national president and presiding officer. A full report of the conference sessions will be published in MUSICAL AMERICA next week.

HAZEL GERTRUDE KINSELLA.

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SAN FRANCISCO SYMPHONY FACES \$20,000 DEFICIT AT SEASON'S END

Apprehension Felt as Final Concerts Approach, But Outlook Is Bright—Sum to Be Made Up Is \$30,000 Less Than Last Year—Orchestra Has Made Marked Artistic Strides Under Alfred Hertz and Artistic Value Is Appreciated by City—Crowds Assemble to Hear Latest Programs

SAN FRANCISCO, March 18.—As the eleventh symphony season nears its close, the orchestra again faces financial difficulties, as it did at this time last year. A deficit of \$20,000—last year the figure was \$50,000—must be met before contracts can be signed for next season. It hardly seems possible that a city of 600,000 persons will fail to make good this amount; nevertheless, the situation provokes apprehension. This indeed may be considered a healthy sign, as it indicates that the orchestra occupies a real place in the affections of the people.

The present orchestra is the result of dreams and plans which, according to the local press, developed among the pioneers as far back as 1852. During the eleven years of its existence as the San Francisco Symphony its work has steadily advanced in artistic value. To the writer, who owing to prolonged absences from San Francisco, had not heard the orchestra in several years, and had meanwhile become accustomed to the performances of such organizations as the Boston, New York, and Philadelphia Orchestras, the latest concert, though not a symphony concert, was extremely gratifying. The tone of the violins could have been more round and full; there could have been better dynamic balance between brass and strings; but the instruments speak as a unit, shade as a unit and phrase as a unit. The ragged attack and uncertain intonation with which the woodwind section harassed the ears in days gone by, is happily gone, we hope forever. Even the French horns speak with promptness and precision, and the tones called for in the score are not embellished by quarter-tone quavers. Fine dynamic contrasts are achieved with a unity and accuracy almost startling, and rhythmically there seems little to be desired.

It is clear that such results as these can only be brought about by years of unbroken and painstaking drill under a conductor of Alfred Hertz's caliber. It would indeed be a pity if the orchestra were to be scattered to the four winds at this juncture.

The educational and artistic value of such an organization is undoubtedly obvious, but there is also another phase of its relation to the community. It is estimated that visitors attracted to the city by the symphony spend probably \$400,000 in a season within the city's gates. This interesting estimate should certainly appeal to those ac-

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Philadelphia Seeks Season by Chicago Opera

[Continued from page 1]

ropolitan Opera House, built by Oscar Hammerstein. These evening performances would possibly be supplemented by some Saturday matinees. Then during the period of seven weeks the company would make visits to Pittsburgh, Baltimore and Washington, all within easy reach.

Already, in preparation for the prospective season, plans are on foot to furnish up the Metropolitan Opera House. A new floor will be laid and the parquet circle boxes eliminated. There will be a change in the seating arrangements so that the present wide swing of chairs will be corrected, and an addition of about 200 made to the present seating capacity of nearly 4000. Repainting will mean a rejuvenation of the house which has not been redecorated since its opening in 1908. W. R. MURPHY.

Will the Chicagoans Return to New York?

The movement in Philadelphia again opens the question of the place New York is to play in the future of the Chicago Association. It has been repeatedly stated that the Chicago forces will confine their activities to the Middle West and the territory extending westward to the Pacific Coast, beginning next season. The somewhat unsettled state of affairs operative in Chicago, however, leaves the future movements of the company far from fixed, and present plans must necessarily be tentative. If the newly organized directorate of the Chicagoans as a company operating on a

distributed guarantee, favors the plan advanced in Philadelphia, a series of performances in New York becomes entirely feasible. With the acceptance of Philadelphia as a base for operations in the East, it would be an easy matter for the company to give one or two performances a week in New York, and financial considerations would point to such a series of performances as a highly practicable venture. The news from Philadelphia has aroused some speculation as to whether or not the occupancy of the Metropolitan Opera House on Tuesday nights by the Chicagoans, during the sojourn in the East, becomes a possibility. There is no reason to fear any clash on the subject of repertoire, as the Chicagoans are in a position to feature many works not included in the list of Mr. Gatti-Casazza.

It will be remembered that a similar arrangement was made after the discontinuance of the Manhattan Opera Company and the beginning of the Philadelphia-Chicago organization which divided the season between the two cities and, during its stay in Philadelphia, gave weekly performances at the Metropolitan on Tuesday nights.

The inception of the Philadelphia-Chicago company grew out of the fact that W. T. Stotesbury had advanced a large sum of money to the late Oscar Hammerstein to keep his company on its feet in Philadelphia. Other Philadelphia and New York capitalists joined with Mr. Stotesbury in financing the company. Besides the weekly performances at the Metropolitan, a further advantage was the exchange of singers between the two organizations, which thus not only enlarged the list of operas heard in New York during three or four seasons but also gave the three cities concerned, the advantage of hearing numerous artists whose activities would otherwise have been confined to one or at most to two cities.

suitable for women's voices. The compositions may be in three or four parts with incidental solos for soprano and contralto, and for baritone and tenor, if desired. The accompaniment is to be scored for piano with violin, flute and harp obligati. The cantata shall not run more than forty-five minutes in length nor less than thirty-five. Full details of the competition will be sent to inquirers by the secretary, Matinée Musical Club, Bellevue-Stratford Hotel, Philadelphia. W. R. M.

Rumor of Return of Mme. Gadski to Metropolitan Is Denied

Rumors that Johanna Gadski, the Wagnerian soprano, who recently sued the Chicago Opera Association for breach of contract and alleged slander, would return to the German wing of the Metropolitan Opera Company were denied from an authoritative source on Monday.

Chaliapine to Visit Germany in May

Feodor Chaliapine intends to visit Germany in May, according to a dispatch in the New York Herald. He intends to undergo medical treatment at the German watering place of Ems, and probably will also appear in concert in Berlin. He has just passed through Danzig on his way to Petrograd.

Bachelor Days Will Continue For Elman, Says Manager's Statement

Mischa Elman, according to an official statement issued by his New York manager, S. Hurok, strongly denies the recent report from London that he is seeking an English wife. He characterizes the report as "a pure invention," states emphatically that he has no intention of joining the ranks of the benedicts, and that, if he had, the mate of his choice would be of American origin. Mr. Elman, who is now making successful appearances in Europe, is expected to return to this country in June. In October he will start on an American concert tour.

THEATER PLANS FESTIVAL

Elaborate Musical Programs Daily Will Mark Rialto Week

A week of special programs with new music daily, and termed a "film festival," will be given at the Rialto Theater, New York, beginning on March 26. Two orchestras will participate in the elaborate supplementary numbers on the programs, but will combine in the overtures that will open the several performances daily. The project is especially unique, in that a new feature of musical interest will be presented daily.

The musical program for the opening day includes the performance of the "Tannhäuser" Overture, conducted by Hugo Riesenfeld, to precede the presentation of "The Miracle Man." The program for Monday includes the Overture to Gounod's "Romeo et Juliette," conducted by Josiah Zuro, before the presentation of a film version of Stevenson's "Dr. Jekyll and Mr. Hyde." The special program of March 28 includes the playing of Liszt's Second Hungarian Rhapsody and other music accompanying the showing of two films, "Madame Butterfly," and "Old Wives for New," with Joseph Littau conducting.

An operatic novelty in the films will be again presented on Wednesday with the showing of the film version of "Carmen," accompanied by Bizet music. Dr. Riesenfeld will conduct at these performances, which will include also the motion picture, "On with the Dance." The film version of "Tosca," with excerpts from the Puccini score by the orchestra, will be shown on Thursday, when Liszt's "Les Préludes" will be conducted by Mr. Zuro, and the film, "Don't Change Your Husband" will also be seen. Wagner's "Rienzi" Overture will be conducted by Mr. Littau on March 31, and special music will accompany the showing of "Behold My Wife!" On the concluding day of the "festival," April 1, the Tchaikovsky "1812" overture will precede the picture. "Male and Female," an adaptation of Barrie's "Admirable Critchton." Dr. Riesenfeld and Mr. Zuro will conduct alternately.

TO AID RUSSIAN ARTISTS

Rachmaninoff, Walter Damrosch and N. Y. Symphony to Give Concert

A concert will be given by Sergei Rachmaninoff with the assistance of Walter Damrosch and the New York Symphony at Carnegie Hall, Sunday evening, April 2. The entire proceeds will be donated to the American Relief Administration for the benefit of Russian musicians, composers, artists, and men of letters in Russia.

Among the patronesses are: Mrs. Walter Damrosch, Mrs. Harry H. Flagler, Mrs. J. Horace Gallatin, Mrs. Charles E. Greenough, Mrs. John Henry Hammond, Mrs. William P. Hardenbergh, Mrs. E. H. Harriman, Mrs. Adrian Iselin, Mrs. V. Everett Macy, Miss May S. Palmer, Mrs. S. R. Pendleton, Mrs. William M. Polk, Mrs. James Lowell Putnam, Miss Louise Sands, Mrs. Hiram W. Sibley, Mrs. Charles Robinson Smith, Mrs. Hokan S. Steffanson, Mrs. Frederick Steinway, Miss Anne Thomson, Mrs. Frederick W. Vanderbilt, and Mrs. Whitney Warren. Mme. Rachmaninoff is chairman of the committee, Courtlandt Palmer, treasurer, and Dagmar de C. Rybner, secretary.

Meriden Ministers Thank Veterans, Now That Sunday Concert Is Dead

MERIDEN, CONN., March 20.—The president and secretary of the Meriden Ministers' Association, Rev. Clayton Boothby and Rev. P. F. Wolfenden, have written to the Croix-Murdoch Post of the Veterans of Foreign Wars, expressing thanks for the decision arrived at by the Post to withdraw the Easter Sunday afternoon concert. The letter adds: "We furthermore desire to assure you of our sincere good will and of our readiness to co-operate with you in any way that we legitimately can in your effort to secure suitable assistance for your needy comrades."

PREPARING FOR NASHVILLE

Questions Important to Music Clubs to Be Discussed by Federation Board

PEORIA, ILL., March 20.—Many subjects of importance to the National Federation of Music Clubs will be discussed at the board meeting to be held in Nashville, Tenn., from March 25 to 28. Among these is the new choral department inaugurated last month under the direction of Charles N. Boyd of Pittsburgh, Pa., one of the founders and directors of the Pittsburgh Musical Institute. This section is designed to further choral music, urge all music clubs to have a choral department, and help with suggestions for practice and programs—in short, to stimulate choral singing in great degree.

The status, success, aims, and accomplishments of the new *Official Bulletin*, Helen Harrison Mills, Peoria, editor, will form the basis of interesting discussion. The first number was issued in January of this publication, which is free to clubs and federation members. It is claimed that it has already proved its value, and is an excellent medium of publicity for this large organization.

A message will be received by the board from Ella May Smith of Columbus, Ohio, who is to leave for Europe on March 29. Mrs. Smith is chairman of the American Music Department of the Federation and the new International Reciprocity Bureau. She will attend contests and competitions in Paris and Rome, gleaned all the knowledge and information possible of value to the Federation. Mrs. Smith takes with her lists of American composers and their compositions, and will do whatever is in her power to spread a knowledge of what America is doing for music.

It is expected that State and district presidents as well as board members will attend the meeting. Reports of officers will be received on Saturday morning, March 25. The afternoon will be devoted to the discussion of finance and legislation, of which department Mrs. Frank A. Seiberling is chairman. The following will be the program for the other days of the conference: Monday morning, publicity department, Mrs. Mills, director, Monday afternoon, American Music department, Mrs. Smith, chairman; Tuesday morning, educational department, Mrs. Frances E. Clark, director; Tuesday afternoon, extension department, Mrs. Cecil Frankel, chairman. All committee chairmen will report under their departments.

There is likely to be considerable discussion concerning music settlement work, which, under the charge of Mrs. W. B. Nickels, Kansas City, Mo., is fast developing.

Waterloo Municipal Coliseum Destroyed by Fire

WATERLOO, IOWA, March 18.—The Coliseum, a municipal building seating 6000, was destroyed by fire on Thursday. It was built by the Waterloo Chautauqua Association eighteen years ago, and was purchased by the city in 1917. Its purpose was the advancement of the best in entertainment and education. During the Chautauqua seasons many of the finest concerts were held here. The cost of the building was \$15,000 and it is not known whether there is any insurance, as one policy is known to have expired last year. At the time of its erection it was conceded to be the best Chautauqua pavilion outside of Winona Lake. Many thousands have attended concerts and lectures given in the building. BELLA CALDWELL.

Pierre Monteux Honored at Reception

Pierre Monteux, conductor of the Boston Symphony, was the guest of honor at a reception given by the president and officers of the Franco-American Musical Society on March 17 at the apartment of Lucile Thornton, Park Avenue. The entertainment was an informal one, without music. The guests were received by Lawrence S. Butler, chairman of the reception committee; Mrs. Henry P. Loomis, and Miss Thornton. The members of the society present included Mrs. E. Henry Harriman, Mr. and Mrs. Robert J. Caldwell, Mrs. Charles H. Ditson, Cecile Sartoris, Mrs. Alfred Seton, Marie Seton, Mrs. John Henry Hammond, Jeanne de Mare and Mrs. Paul Dougherty.

Philadelphia Club Offers \$200 for Cantata

PHILADELPHIA, March 20.—The Matinée Musical Club announces a competition with a prize of \$200 in honor of its president, Mrs. Edwin B. Garrigues. The competition is open to American composers, who are asked to submit cantatas

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"Così Fan Tutte," the Cinderella of Mozart's Operas

Metropolitan Is Scene of Latest Prince's Ball for the Lyrical "Poor Sister"—Commissioned by Josef II of Austria, Work Was First Given in Vienna in 1790—Failed to Take Firm Root, Although Several Versions Were Tried

By MAURICE HALPERSON



AN artist must give his whole soul, his heart's blood, so to speak, if he wants to reach the pinnacle of his efficiency. There is nothing surprising in the fact that the history of art tells of many martyrs. The musical events of this season brought forth works of an unusually great number of composers who had to fight their way to success, and of these Franz Schubert, Edouard Lalo and Alfredo Catalani have occupied attention in the past months. Still, it is a question whether there ever was a greater musical martyr, than that lovable man and great genius, Wolfgang Amadeus Mozart, whose comic opera, "Così Fan Tutte," never before produced in this country, is Gatti-Casazza's last great novelty at the Metropolitan Opera House this season.

Mozart's whole existence was tortured and spoiled by the very precarious financial conditions under which "Salzburg's Greatest Son" had to labor all his life. Nevertheless, it is a question whether poor Mozart ever had been in more desperate straits than in the fall of 1789. Returning to Vienna after an artistically triumphant trip to Prague, Dresden, Leipzig and Berlin—the cities which always showed themselves most enthusiastic and faithful to Mozart's genius—he found himself in the direst necessity. His wife was sick, his debts were many, and his creditors showed themselves inexorable. Mozart's only hope consisted in the great interest which Frederick William II of Prussia had shown in him. The King's present of 100 Frederick d'ors in a gold snuff-

box evaporated like drops of water on a hot stone, but Frederick William seriously considered Mozart's employment in Berlin. The composer, however, was one of the most loyal subjects of his emperor, Josef II of Austria, a man of the most broad-minded and democratic ideas, who must be considered the most humane and noble in the long line of sovereigns of the House of Hapsburg. Josef II, an admirer of Mozart's genius, was aware of his Prussian confrère's intentions, so that when he first saw the composer after his return to Vienna, he addressed Mozart with the words: "Can it be true that you plan to desert me, Mozart?", at which the loyal man dared to answer only a humble "Your Majesty, I'll stay with you."

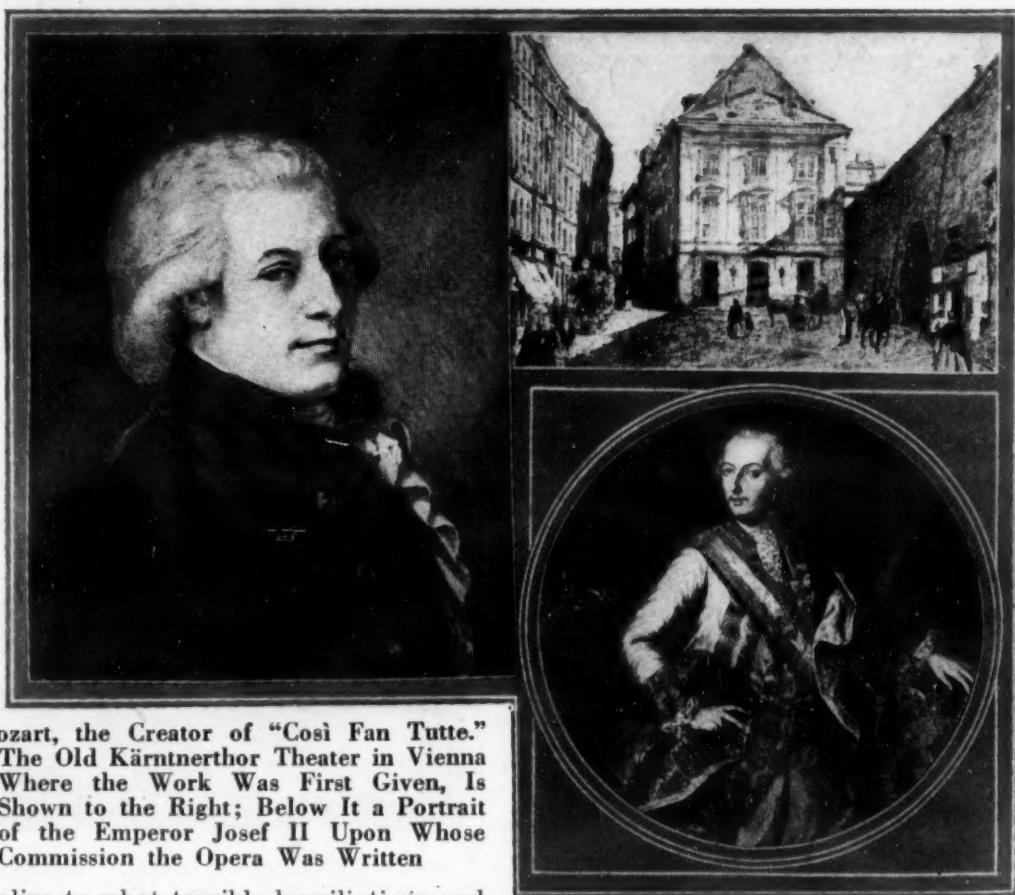
An Emperor's Commission

In order to understand poor Mozart's fear of offending his sovereign, we must

realize to what terrible humiliations and brutalities he was subjected, especially when in the service of the Archbishop of Salzburg, as a musical director. He had to take then his meals at the servants' table between the chambermaid and the court driver (who probably considered themselves superior to the humble composer), and was regaled by the ill-tempered and arrogant Churchman with kicks, when the composer humbly asked him to be relieved from further services, as he wanted to devote his time to composing exclusively.

Mozart, the Creator of "Così Fan Tutte." The Old Kärntnerthor Theater in Vienna Where the Work Was First Given, Is Shown to the Right; Below It a Portrait of the Emperor Josef II Upon Whose Commission the Opera Was Written

Mozart hopes that the Emperor Josef would offer him inducements for his loyalty were sorely shattered. The sovereign commissioned him to write a new



comic opera, "Così Fan Tutte," to Lorenzo Da Ponte's text; that was all. The Emperor's action is to be explained only by the little consideration given in those times in Germany and Austria to their native composers and artists, who were allowed to starve, while the foreigners, especially the Italian and French, were showered with high salaries and gifts.

Josef II died shortly after the first performance of "Così Fan Tutte," which was given in the Court Theater in Vienna, the Kärntnerthor-Theater, on Jan. 26, 1790, three years after the first performance of "The Marriage of Figaro" and one year before "The Magic Flute." Josef's successor, Emperor Leopold II, quite in opposition to Leopold I, who loved music and the other arts, and himself was a composer of no mean achievements, had no use for music and poetry. This ruler showed himself adverse to the favorites of his predecessors, and poor Mozart was considered, alas! "a favorite." The new sovereign completely left the composer to his own resources.

Different Versions Tried

The usual English translation of "Così Fan Tutte" is: "All Are Doing It"; still, the meaning of the original title is not given clearly in this translation, as "tutte" stands in Italian for the feminine plural (the masculine would be "tutti"), so that the exact translation would be, for instance: "The Women Are All Doing It." This opera proved to be the veritable Cinderella of Mozart's immortal works. It never could take firm root at any opera house, although not less than eleven different versions were made, all endeavoring to save Mozart's inspired music which dragged behind it De Ponte's poor libretto, like a convict's ball and chain. All these versions were in vain, as they were only prone to make things worse.

All agree now that it was found best to desist from all improvements and to produce the Mozart-Da Ponte work in its original version. This principle is adhered to at the Metropolitan Opera House. Da Ponte's childish plot of the two officers who, after having made a wager as to the faithfulness of their intended brides, disguise themselves as rich Albanian merchants and succeed in fooling the girls and winning them, with the aid of their merry and unscrupulous maid Despina, is left in its original naïveté. Mozart's heavenly music, the quick tempo of the whole flimsy affair, the perfection of the ensemble and the characteristic numbers of the individual artists, are the important elements which can make the silly plot appear, if not palatable, at least amusing to a certain degree. The whole performance must pass before our eyes and ears like a lively, a little naughty carnival affair, and we must not wake up until the two rather indiscreet officers do the only thing they can do under the circumstances, pardon the girls and make them their wives.

Hear Mozart Work Broadcasted by Radio



Photo by Howard Cox

A Wireless Première. From Left to Right, Gladys Craven, Thomas McGranahan, Regina Vicarino, Percy Hemus, Hazel Huntington and Francis Tyler Sing Mozart Opera at WJZ Station. Inset: William Wade Hinshaw, Manager of the "Impresario" Company

RECITALS of piano and other music, jazz concerts and speeches by ministers and laymen, broadcasted by radio, are becoming *vieux jeu*. But the singing of an entire opera into the wireless telephone is something new under the sun. The phenomenon first took place on March 15, when from 7:30 to 9 o'clock in the evening Mozart's "Impresario" was sent out from the Westinghouse station, WJZ, in Newark, N. J.

Five days earlier, on March 10, William Wade Hinshaw had addressed a presumptive audience of 600,000 from this station. An impresario in the flesh, Mr. Hinshaw's criticism of modern music, particularly its step-child, jazz; his pungent comment on the commercial opera houses of the day and their Cinderella enterprise of opera in English; his discriminate praise of the Mozartean

opera *comique* and its true heir, the Gilbert and Sullivan repertoire—all this proved him idealist as well as showman. Now suppose yourself one of the 600,000 of March 15. You have heard Mr. Hinshaw's speech, and it has carried conviction. But though you may live in or near New York, the chances are that you belong to the proportion of the 600,000 which, dwelling outside the metropolitan circle, regards opera as caviar. This once, at least, when you can hear it free, you will hear it; but you do not expect too much of it, not amusement or genial pleasure; certainly not the narrative interest of a play acted out visibly.

At the appointed hour, Mr. Hinshaw approaches a microphone in the Newark radio station, and having adjusted it to his considerably more than average height, explains that "The Impresario" will be sung for you exactly as it is

sung on the stage, except where your eyeslessness makes necessary an extra line or two to explain the action. He tells you—that many music-lovers already know—that the Society of American Singers owed its organization to the unexpected success of this little Mozart work, on its production in New York in 1916 in translation by H. E. Krehbiel, with the addition of arias such as that of the *Queen of the Night* from "Die Zauberflöte." Then he introduces to you Percy Hemus, successor to David Bispham in the title rôle, that of *Schikaneder*, librettist of "Zauberflöte" and general manager of the Vienna Opera in 1786. Hemus takes Mr. Hinshaw's place at the transmitter for a moment, speaking so that you may catch the quality of his voice. In the same way Regina Vicarino (*Mme. Hofer*), Hazel Huntington (*Mme. Dorothea Uhlrich*), Thomas McGranahan (*Mozart*) and Francis Tyler (*Philip*, the nephew of *Schikaneder*) are introduced.

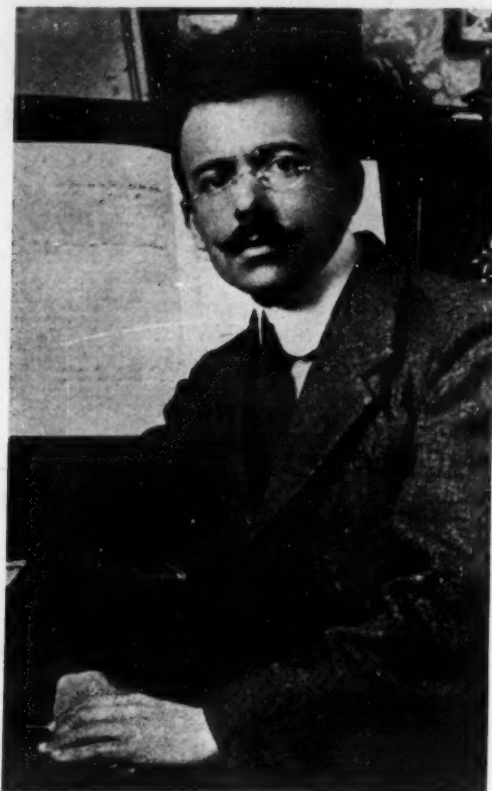
What follows is a smooth performance, easily understandable, according to letters which have come in from distant cities, in all except, perhaps, some of the ensembles. Considerable rehearsing was necessary to make this possible, for each singer had to be ready to take his place instantly at the transmitter. The mouthpiece is so small that for the duets, trios, and so on, heads had to be crowded together.

By way of peroration, Mr. Hinshaw stated that he hoped to have a theater in New York, for the production of *opéra comique*, from which performances might be broadcasted. The wireless telephone, in his belief, is the moment's version of the phonograph, which, in its early days, was regarded by musicians with the dread which hand-weavers used to feel toward machine looms. If opera can be heard for nothing by anyone having access to a wireless telephone, who will support the stage performances? A public, Mr. Hinshaw answers, recruited from these listeners-in.

To signalize the occasion, members of the Westinghouse staff entertained the "Impresario" singers at supper.

D. J. T.

Malipiero and Pizzetti Novelties to Be Given by Schola Cantorum



Two of Italy's Young Composers. Left: G. Francesco Malipiero. Right: Ildebrando Pizzetti

ITS world première will be given G. Francesco Malipiero's "San Francesco d'Assisi," for chorus, baritone and orchestra, at the Schola Cantorum concert of Italian music, under Kurt Schindler's direction, on the evening of March 29, at Carnegie Hall. The work is called a "mistero" and is intended for concert or for scenic performances in the manner of the Giotto frescoes. It is the opinion of those who have seen the score that Malipiero has with this work, whether consciously or unconsciously, created a new form of short cantata. The gathering of the disciples who flock to the new creed of the gentle saint; the sermon to the birds; the touching friendship between San Francesco and Santa Clara, with their humble supper in the chapel encircled by a mystic aureola which the people mistake for a blaze of fire; and finally the last gathering of the disciples around their dying leader, upon whose bidding they intone his canticle to the sun—these are the four tableaux which Malipiero has framed in his short cantata and which are interspersed by orchestral interludes and prefaced in the manner of a prologue by a voice which proclaims the sentence from the Evangel upon which San Francesco founded his teaching.

The program of this Schola Cantorum concert will contain two other novelties, a "Te Deum" by Verdi, for double chorus and orchestra, written in 1898, which, according to the Italian publishers, will have its first performance in New York at this concert, and the "Threnody for Hippolytos" by Ildebrando Pizzetti, from his opera "Fedra," on D'Annunzio's drama. The opera has been performed only in Italy and in Buenos Aires. The "Threnody for Hippolytos" is a prologue to one of the acts, written for double chorus and a solo voice. It is one of the many musical essays of Pizzetti in recreating the musical idiom of the Greeks. The Schola chorus will have the assistance of Giuseppe De Luca, the Metropolitan Opera Company baritone, and the New York Symphony.

In writing to Mr. Schindler about his work, Malipiero says, "You cannot imagine how eager I am for the per-

formance of my 'San Francesco d'Assisi' under your direction. . . . The work was written during 1920-21 in Capri, but of course Capri plays no part in it. For a long time I had been thinking of a musical interpretation of San Francesco, because the personality of this saint is so musical in itself that one only has to cull what is proffered. The four tableaux which I chose have a scenic realization which corresponds to my point of view about the musical stage, for I have always thought that a realistic subject, even if one presents themes taken from history in the *cavalaesque* genre or belonging to imaginary countries, is absurd; because, though the text is designed to explain the situation, one usually cannot understand the text. My 'Orfeide' ('La Morte delle Maschere,' 'Sette Canzone,' 'Orfeo, or L'Ottava Canzone') is my first work for the stage in which the subject imperatively demands music; one could not give this work without music if one wanted to. The choice of the four scenes which make up my 'San Francesco d'Assisi' was dictated by the same idea; these scenes breathe a musical life from which they cannot be dissociated, and I had contemplated a scenic setting which would reproduce the frescoes of Giotto.

"Now I will tell you the source of the text. The words proclaimed by a single voice in the prelude represent the basic principle of the Franciscan Order and are taken from the Evangel of St. Matthew. The text of the first scene is the 'Canzone della Povera' by Capone da Todi. The 'Sermon to the Birds' is taken directly from the sixteenth chapter of the 'Fioretti' of San Francesco. The following third scene is also taken from the 'Fioretti,' fifteenth chapter. The last scene is taken from the life of San Francesco as written by San Bonaventura, where it is even told that San Francesco improvised the 'Strophe for Our Sister, the Death in the Body,' on the day of his death, after having begged his brothers to sing him the 'Canticle of the Son.'

"I have nothing to tell you about technical points of view, for I have no preconceived idea regarding harmony, instrumentation and so on. I use the means of expression available in accordance with what I wish to express."

Kolar Work Wins Prize in Norfolk Festival Competition

CINCINNATI, March 21.—Victor Kolar, assistant-conductor of the Detroit Symphony, has been notified that his "Slovakian Rhapsody" has won the orchestral prize offered in the annual competition in connection with the Norfolk festival; and the new work is to be given its first hearing in Norfolk on June 7. This is Mr. Kolar's second prize from the Norfolk committee, his "Lyric Suite" having won first honors in 1919.

San Francisco Symphony Faces Deficit

[Continued from page 1]

customed to estimate all values, material or immaterial, in terms of dollars and cents. Business men as well as artists and music lovers, can hardly fail to be persuaded by these facts, and it may be regarded as certain that the deficit will be met.

There was not a vacant seat at either of the two recent Sunday concerts given by the Symphony. A program consisting largely of popular music and culminat-

ing in Wagner's "Rienzi" Overture was received with appreciation at the morning concert. Gertrude Cleophas, pianist, was the soloist in the MacDowell Concerto. The "Jubel" Overture by Weber, and "Aux Etoiles" by Duparc, appeared on the program for the first time in this city at the afternoon concert. The placid beauty of the latter number gained it immediate favor. Several familiar Wagner selections and the beautiful "L'Arlesienne" Suite of Bizet completed the program. CHARLES A. QUITZOW.

Robbers Destroy Valuable Music Collection of Breitkopf and Hartel

A robbery perpetrated at the offices of Breitkopf and Hartel, New York music publishers, on March 19 involved the destruction of a great number of original manuscripts of music, as well as a number of documents and valuable correspondence from noted musicians and composers in many countries. The thieves entered the store on the afternoon or evening of Sunday, when the employees were absent, took out the glass in the large steel street door, and opened the safe with electric drills. The search was apparently for cash, and in their chagrin, the invaders tore up all documents that they came upon, including originals, it is said, of compositions by Bach, Beethoven, Schubert, Schumann, and among modern composers, Mitnitsky, John Ingram, Leo Ornstein and Henry Cowell. The extent of these losses has not been computed, but other damage and the value of securities, deeds and cash destroyed or taken, is estimated at more than \$10,000.

Mascagni's Son Robbed on Honeymoon

NAPLES, March 1.—Domenico Mascagni, son of the composer of "Cavalleria Rusticana," was married recently to the daughter of a rich manufacturer of Port Said, who brought with her a wedding dowry said to amount to 12,000,000 lire. Immediately after the ceremony the couple left with eight trunks for a honeymoon in the north of Italy, and on the way were robbed of valuables and a sum of money, the amount of which the newspapers failed to disclose.

Russian Baritone Arrives

The Greek liner Constantinople which arrived in New York on March 18 brought Vladimir Doubinsky, a baritone, formerly listed among the singers of the Imperial Opera in Petrograd and the Moscow Grand Opera, who intends to make a recital tour of this country. Mr. Doubinsky was accompanied by his wife and son Eugene.

Grace Chalmers Thomson Now Organist at New York Church

Grace Chalmers Thomson, formerly organist and choirmaster of All Saints Protestant-Episcopal Church, Leonia, N. J., has recently been appointed organist and director of music of the Chelsea Methodist Episcopal Church, 178th Street, corner Fort Washington Avenue, New York City. She has organized a large chorus there and will give a performance on Easter Sunday of Maunder's "Pardon, Penitence and Peace."

GEORGIA CLUBS HOLD CONVENTION

Delegates from Musical Organizations Meet at Cordele

By Linton K. Starr

CORDELE, GA., March 18.—With many guests of state-wide and national reputation, the convention of the Georgia Federation of Music Clubs opened on March 15 in the Auditorium of the Baptist Church. Fifteen club presidents, twenty-nine delegates and ten guests were enrolled at the beginning of the session, from the forty-eight clubs in the State. Besides these many local musicians attended.

The first night's program was a long one, the feature of the occasion being the address by Mrs. John F. Lyons, president of the National Federation. E. H. Davis, of New York, also created much interest by his address on music in the schools.

Reports of committees and officers, as well as discussion of the clubs' problems, largely occupied the meeting on the following day.

Gov. Sproul Joins in Honoring Stokowski at Awarding of Bok Prize



Photo by International

Governor Sproul of Pennsylvania Presenting Dr. Leopold Stokowski, on the Right, with the Philadelphia Award

As winner of the first Philadelphia Award, the \$10,000 prize to be given annually by Edward Bok, Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, was adjudged the man who had done most during the past year for the interests of the Quaker City. With the award was also given a medal designed by Violet Oakley, bearing the motto, "I am among you—as he that serveth." Dr. Stokowski says he will devote the money to the education of his little daughter, Sonia.

John McCormacks Entertain

A reception attended by many persons notable in the musical world was given by Mr. and Mrs. John McCormack at their New York home on the afternoon of March 17. Assisting Mrs. McCormack in receiving were Geraldine Farrar and Lucrezia Bori of the Metropolitan Opera Company, and Gwendolyn McCormack. An informal musical program was given by Fritz Kreisler, Sergei Rachmaninoff, Mme. Frances Alda, Miss Bori, Efreim Zimbalist, and Mr. McCormack, the host. In addition to those already mentioned, the artists present included: Baron Popper and Marie Jeritza (Baroness Popper), Antonio Scotti, Alma Gluck Zimbalist, Mrs. Fritz Kreisler, Henry Hadley, Mr. and Mrs. Clarence Whitehill, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Josef Stransky, and Ulysses Lappas.

Spalding Gives Recital in Rome

Albert Spalding gained pronounced success in his concert at Augusteum Hall in Rome on March 15, according to a dispatch to the New York Times. The seats were sold out for the concert days in advance, and the audience recalled him many times, especially after his playing of the Brahms E Minor Concerto.

A talk by Mrs. Lyons, in which she undertook to explain the importance of the individual club to the national organization, inspired much enthusiasm. Margaret Streeter was also an interesting speaker, telling of the universal need of musical appreciation.

A luncheon for the representatives was given by the Cordele United Daughters of the Confederacy and the Thalian Club. Later in the afternoon the delegates were guests of the Symphony Club at a reception in the home of Mr. and Mrs. O. M. Heard.

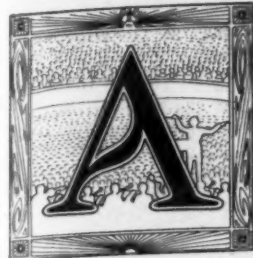
The evening program proved probably most interesting of all the sessions. The entire program was selected from works of Georgians interpreted by Georgia musicians.

A meeting of the executive board opened the morning session of March 17, when Mrs. F. E. Vassiere, of Rome, state president, took the chair. Business reports and the election of state officers and plans for the next meetings occupied the session.

Nan B. Stephens, president of the Southeastern District, gave a talk on the importance of the state club to the district federation and the district orchestra.

Apathy of People Halts Growth of Vast Art Resources Declares Retiring Manager of the Detroit Symphony

By ROBERT de BRUCE



ALTHOUGH I am retiring at the end of this coming May from the managership of the Detroit Symphony, acknowledged to be one of the great orchestras of the world, I am not doing so without taking with me an enlarged knowledge of the musical situation in the United States in general and an enlightened vision of the future development of symphonic music in this great country. To relinquish temporarily two years ago my work as a maker of music, both as a singer and a composer, and to take up the unending business detail of managing a symphony orchestra and encountering the problems that concern the development of that orchestra's work in a great community, was to see music from a totally different angle and to gain a knowledge of the present state of the general public with regard to music that is, indeed, eye-opening.

In the first place, it is astounding to find how small a percentage of any community is interested enough to attend more or less regularly symphony orchestra concerts. In Detroit it is, at the present time, one-half of one per cent of the population, or, in specific figures, about 5,000 people. Being one of those persons to whom music is a larger part of my life and well-being than are the material necessities of food, clothing and shelter, and having spent all the years of my thinking life until now in the fond delusion that it meant as much to the majority of people as it did to me, it seemed incredible that a force of such colossal proportions and of such varied manifestations as orchestral music is should not be grasped in all its infinite meanings by every one.

On the other hand, I found here in Detroit, as elsewhere, that the few people who appreciate symphonic music place so great a value on it that they are perfectly willing to give generously and gladly a very large sum of money each year to maintain the orchestra, in addition to the money that they spend in buying tickets for the concerts of the orchestra they maintain. This group during my first year ultimately amounted to over 1000 people, a mere handful when the one million population of Detroit is considered. This year it amounts, so far, to 2110 people.

Ignorance of Orchestra's Existence

In investigating conditions in Detroit I was more than astonished to find that there was a wide-spread absolute ignorance that such a thing as a great symphony orchestra existed here. Literally hundreds of thousands of people did not know of it and many, many, many thousands did not know that there was such a place as Orchestra Hall; therefore one of the things that stared me in the face when the managership of the orchestra was definitely put into my hands was to do in the swiftest, most far-reaching way something that would make the orchestra widely known in its own community. The necessity for doing this was emphasized by another problem. The larger part of the \$280,000 contributed by the members of the Detroit Symphony Society during the season of 1920-1921 was given by two contributors. Should either of these people die and their heirs not be interested in music of this sort, nor have a civic sense that would wish to make them continue for their community so great an institution as this magnificent orchestra, the problem of continuing the orchestra would then indeed become more than precarious. It was quite apparent to me that such a situation was absolutely untenable, and that a definite policy must be pursued which would provide against the uncertainty of continuing an orchestra under such a condition. The only certainty upon which a symphonic orchestra to the community can go on to a greater and greater degree of harmonious service to the community, is that the community at large shall maintain it. Therefore the missionary work of bringing the fact of the existence of the orchestra to the city at large included the foundation work of bringing the city at large to a recognition of the value of the orchestra, and thereby producing a willingness to maintain it.

Of course it is obvious to any one who studies a community that it is through bringing to the youth of the community a knowledge of a given thing that it most completely spreads to all the others, and therefore my first effort was to ascertain from the Board of Education what its

attitude would be to concerts by the orchestra in the Public School buildings for the children attending the school and their parents. The enthusiastic response given to my proposition by Frank Cody, the Superintendent of the Board of Education, emboldened me to go ahead and endeavor with his energetic co-operation to get the Board itself to agree to the orchestra's going into the schools to give concerts at an admission fee. This required months of work before the desired result was obtained. In the early spring of 1921 permission was granted to take the orchestra into the schools and give concerts at an admission fee not exceeding fifty cents a person.

Concerts in the Schools

The question as to the number of concerts to be given during 1921-1922 had been decided in my mind before even my first conversation with Mr. Cody, and that number was to be forty, because that was to have been the number of concerts to be played outside of Detroit during the season of 1920-21. When these concerts were arranged for by my predecessor, the railroad rates were such as to promise with the fees obtained, a balance, when all expenses incidental to traveling, etc., were paid, of from ten to fifteen thousand dollars, which would be, of course, applied to the maintenance of the orchestra; but before these arrangements were fulfilled the railroad rates had gone up and I could see perfectly well that it would be a more than fortunate result if, at the end of forty concerts, we did not face a deficit for the expenses incidental to traveling. As a matter of fact we were lucky enough to have \$1,500 over and above such expenses, after thirty-nine concerts had been played, one of the forty having been cancelled. The utter ridiculousness of spending the money given by the people of Detroit to play in other communities at enormous expense of money and energy, when Detroit itself for the most part knew nothing about its own splendid orchestral organization, is as apparent to anyone as it was to me, and the number forty seemed a logical number to use when it came to a question of considering how many concerts should be given in the Public Schools.

In the Public School System of Detroit there is provision for 270,000 children. The combined capacities of the auditoriums available for forty concerts come to about 30,000, which means that if that many people attended the concerts at the very least estimate another 30,000 would be told about them, and in all probability another 30,000 would hear about them and in that way the knowledge of the existence of the orchestra and its outstanding quality would penetrate to every section of the city and thus pave the way to the orchestra's becoming a great civic asset to people in all walks of life, so precious, so valuable that voluntary contributions to its maintenance would be forthcoming with alacrity and generosity from hundreds of thousands of people, when an understanding of the conditions of maintaining a great orchestra were understood.

Aid from the Board of Education

The first concert given in the late Autumn of 1921 showed to Board of Education the present value to the community and the extraordinary future benefit to the city as a whole of such concerts, and brought forth an expressed desire on the part of the Board to, in some way, pay for the incalculable educational contribution of such concerts to the citizens of Detroit. The Board of Education, however, is not authorized to contribute money for anything that is not free to the school children of Detroit, and a distinct problem arose as to how such money could be legitimately passed over to the Detroit Symphony's Maintenance Fund. That problem was solved by my offering to give for what the Board would pay the Detroit Symphony Society my services without further remuneration from the Detroit Symphony Society for a series of illustrated talks on the programs presented by the Orchestra in the schools, to be given at the schools in advance of each concert, free to the children of the Public School System of Detroit.

When this situation arose, I was in the midst of giving my first series of Concerts for Young People, in which I was developing, in the short time at my disposal during five Saturday mornings, the idea of music as a language or means of communication from one person to another of things impossible to so fully say in any other way. The interest in the value of these talks had reached various members of the Board of Education so that my offer to carry the work straight into the School System on a basis and in a manner hitherto employed on a very limited scale in Detroit, was literally hailed with delight. These talks, of course, gave me the opportunity to bring to the direct attention of at least 30,000 different children—which will be the number I shall have spoken to by the end of May—a knowledge of the Detroit Symphony, how it and other orchestras are maintained, and a knowledge of orchestral music and the men who wrote it, in a way and under circumstances which



Photo by Francis Bruguiere

Robert de Bruce, Retiring Manager of the Detroit Symphony

give the whole question of an orchestra an unusual importance and significance which no other means of presenting the subject affords. It happens that my natural gifts, experience and training (for I am a singer and an actor, and have had, at other times in my life, a great deal to do with teaching children and to some extent of entertaining them, and in addition to this, I am extraordinarily fond of them and believe that I possess a very sympathetic understanding of the real child point of view) have enabled me to take up this work in a way which to the principals and teachers who have the opportunity to see what I do for and with the children, seems nothing short of epoch-making in arousing interest, love and a budding appreciation of the whole subject called music.

A Vision of Many Orchestras

I have found the detail of the management of a symphony orchestra of such never-ending wear and tear that I must, if I am not to turn into a machine, completely abandon all managerial work of a detailed nature. For the past nearly two years, with the exception of a couple of months spent in Europe, I have been working at a tension requiring the expenditure of every ounce of energy and inner faith to survive. Yet the vision of the immensity of the work that there is to be done for the youth of this land, and therefore to future generations, through the proper presentation of the whole question of symphonic music backed up, or rather topped off, by the final clinching experience of hearing the orchestra play it, plus the vision of what the force that operates for good through great music will accomplish with a directness impossible to any other form now employed in education—causing people to experience actually through listening to music the greatest and most exalted feelings—is something that I am glad to have paid all that I have expended, and more to have been privileged to see, for it is a vision that has shown to me the nature of the methods that must be pursued in any community to establish on enduring foundations the structure of great symphony orchestras, institutions of vital necessity in all communities.

When the people at large realize, as they are quickly coming to realize where such methods are pursued as here in Detroit, that there is for them in symphonic music a spiritual necessity without which they cannot live, then there will be a spontaneous desire to maintain an orchestra and the sum required from each individual in a community every year being so small (it would only require twenty-five cents a year per capita from the million population in Detroit to meet the average present \$250,000 deficit of the orchestra) it will mean nothing at all to anyone, even the poorest, to contribute it.

It hardly seems necessary that I should point out that the sum and substance of the foregoing amounts to this: a properly organized method of bringing to the pub-

EDITORIAL NOTE: Robert de Bruce intends to retire at the end of May from the position of manager of the Detroit Symphony. In the accompanying article he sets forth clearly the difficulties under which he has labored during his two years' tenure of that office—difficulties which he attributes to the apathy and ignorance of the public.

Mr. de Bruce, who states that he has been working at a tension which has required the expenditure of every ounce of energy, planned the extension of the Symphony project to include the presentation of music and drama in conjunction and the activities of a great repertory theater, and suggests this as an extensive field to be developed with the new lease of life which has been given the Symphony.

Recently the Board of Directors issued an appeal to the public to subscribe \$50,000 by March 1 in order that the Symphony should not be disbanded, and the response was so prompt that the future of the organization is now assured.

The conclusions of Mr. de Bruce are by no means limited in application to Detroit. He presents a message to all who are interested in symphonic music and the building up of great orchestras. He sees in music propaganda the key that will release immense resources for artistic expression all over the country, and he tells how drama and opera may be developed side by side with the Symphony.

Mr. de Bruce, who took up the management of the orchestra two years ago at the request of Mr. and Mrs. Gabrilowitsch, intends to resume his work as singer and composer.

Visiting Boston and Philadelphia Orchestras Present American-Made Novelties in New York

With John McCormack as Soloist, Monteux's Symphonists Bring Forward Irish Fantasies of Loeffler—Carpenter's "Pilgrim Vision" Played by Stokowski's Band—Ossip Gabrilowitsch and Erna Rubinstein Appear with Orchestras

WITH the New York Symphony afiel, the Philharmonic Society divided the orchestral week in New York with Monteux's Bostonians and Stokowski's Philadelphians, the former playing their last pair of concerts for the season at Carnegie Hall.

John McCormack was soloist with the visitors from Boston on Thursday evening, when three "Fantasies" for voice and orchestra, written by Charles Martin Loeffler to Irish poems, were presented in New York for the first time. At Saturday afternoon's concluding concert, Mr. Monteux brought forward as a first-time novelty Schreker's "Prelude to a Drama," otherwise the Vorspiel to "Die Gezeichneten."

Ossip Gabrilowitsch was soloist with the Philadelphia Orchestra, Tuesday evening, playing the Brahms B Flat Concerto. John Alden Carpenter's "A Pil-

WANTED—The present whereabouts of Hugo Boucek, formerly of New York.

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Mengelberg and Erna Rubinstein

New York Philharmonic Society, Willem Mengelberg, conductor; Erna Rubinstein, violin soloist; Metropolitan Opera House, March 14, evening. The program:

Overture, "A Midsummer Night's Dream," Mendelssohn
Concerto No. 1 in G Minor, Op. 26.... Bruch
Miss Rubinstein.
Tone Poem, "Ein Heldenleben," Op. 40, Richard Strauss

Mr. Mengelberg's performance of Strauss's mighty "Ein Heldenleben" won him golden opinions in New York last season. Last Tuesday he led a performance of it that stamped anew his superb delineation of a score that the composer dedicated to him years ago. Dramatic, warm and noble was the interpretation and the orchestra responded to the conductor's wishes in every point. Mr. Guidi, the concertmaster, played the difficult solo passages with a mastery and beauty that were noteworthy.

From little Miss Rubinstein the audience received one of the finest readings of Bruch's old concerto in many a day. Here is a newcomer among violinists who invites real praise. Her tone was big, full and rich, and, unlike the younger violinists of our time, she was happily free from mannerisms. She rose to the opportunities of the music with sweep and dash in the first and last movements and balance and poise in the tranquil Adagio. It brought her an ovation. Mr. Mengelberg played the orchestral part so magnificently that one was made to realize how hopelessly indifferent most of our conductors have been for years in their time beating. The tuttis of concertos the Dutch conductor does with the same care that he expends on the purely orchestral works on his programs. Here he sets a fine example, one that we hope other conductors will follow.

A. W. K.

McCormack with Monteux Forces

Boston Symphony, Pierre Monteux, conductor; John McCormack, tenor soloist; Carnegie Hall, March 16, evening. The program:

Symphony, No. 7, in C..... Schubert
"My Dear Jesus Is Lost" and "All They
from Sheba Shall Come"..... Bach
Mr. McCormack.
Irish Fantasies..... Loeffler
Mr. McCormack.
"The Russian Easter"..... Rimsky-Korsakoff

Three of Charles Martin Loeffler's five "Fantasies" for voice and orchestra were heard in New York for the first time at this concert, and must be chronicled as among the most important of recent contributions to American-made music. Beautifully sung by John McCormack, whose most admirable vocal attributes were called into play in their exposition, and finely played by the orchestra, they aroused an enthusiasm unmistakably different from the polite applause which ordinarily is bestowed upon novelties. Mr. Loeffler, doubly fortunate in having an interpreter for the vocal parts of the popularity and artistic gifts of Mr. McCormack, was repeatedly called to the platform to share the applause with the soloist, and with Mr. Monteux.

To regard these numbers as "songs" is to misjudge them. They are what their composer has styled them, "Fantasies" for voice and orchestra, and require an altering of the ordinary perspective. The voice part gives the clue to the contents and determines the mood, but is of only co-equal importance with what is given to the instruments. Here is tone-painting which becomes articulate; emotional and descriptive utterance through an ensemble which at high points bursts into words. Yet the voice-writing has a well-defined line of its own and is always vocal.

Of the five "Fantasies" the three utilized Thursday night were "The Host of the Air" and "The Fiddler of Dooney," making use of poems of W. B. Yeats, and "Caitilin-ni-Holahan," a musical elaboration of verses by W. Heffernan, "The Blind." The first of the three is a dream of a piper, a stolen sweetheart, and of dancers who vanish in drifting smoke; the second is the tale of a merry fiddler who expects St. Peter to call him through the heavenly gate ahead of his priestly relatives; the third is an impassioned and allegorical apostrophe to Ireland, as symbolized by the name, Caitilin-ni-Holahan. The music abounds in melodious phrases of an Irish folk character,

and flowers at times—as in a jig in "The Fiddler of Dooney" and a march in "Caitilin-ni-Holahan"—into full-fledged Hibernian airs. The scoring is rich, varied and resourceful, and all very agreeable to the ear.

Mr. McCormack's exceptional diction, his essentially musical tone, his really remarkable mastery of the breath, and his finely poised style—when he has something worth lavishing his gifts upon—were employed also with delightful results in the two excerpts from the Bach cantatas.

Mr. Monteux stressed the lyrical in the Schubert Symphony, without making it seem any the less lengthy; and was equally assiduous in projecting the heaped colors of the Rimsky-Korsakoff Easter picture.

O. T.

Bostonians Play Schreker Novelty

Boston Symphony, Pierre Monteux, conductor. Carnegie Hall, March 18, afternoon. The program:

"Iberia"—Images, No. 2..... Debussy
Prelude to a Drama (first time in New York)..... Franz Schreker
Symphony, No. 1 in C Minor, Op. 68.... Brahms

Mr. Monteux deserves our thanks for having given us a hearing of the Schreker "Prelude to a Drama," a modern Austrian orchestral work that has had to wait until a French conductor came over from Boston with his band to play it for us. Our New York conductors have ignored the existence of this composition for several seasons; Mr. Stokowski announced it last season, but did not produce it.

Rarely has an orchestral novelty been received in this city with so much favor as the dignified and rather unresponsive Saturday afternoon gathering bestowed on the Schreker piece last week. It recognized in this prelude a human, eloquent utterance, the expression of one of the biggest of contemporary creative musicians and it applauded it so much that Mr. Monteux had to bring the orchestra to its feet to share the reception with him. Big in the orchestral resources it demands, big in sweep, this prelude, which is actually the prelude to Schreker's opera, "Die Gezeichneten," (though Mr. Hale, in his program notes, seemed to be unaware of this) revealed to us a new orchestral power. There is a post-Straussian feeling in it, if you will, but more important there is revealed a new musical individuality. Herr Schreker builds with towering climaxes; the score spits fire in its emotional glow, and it is tender with an exquisite touch at the same time. Mr. Monteux did it well, but there is more passion in it than he got out and a bolder rhythmic energy than he delineated.

Debussy's "Iberia," never one of his strong orchestral pieces in our opinion, left the audience cold. Its instrumentation already begins to sound scrawny and surprisingly impersonal. We shudder to think how it would have sounded after the Schreker! Brahms stood the test marvelously. We heard but the first movement, which sounded as noble as ever—music built on the rock of faith and sincerity. Mr. Monteux began the introduction much too fast, and the subsequent Allegro not quickly enough. But the music was potent, in spite of it. Brahms is Brahms!

A. W. K.

Bodanzky with Philharmonic

The New York Philharmonic Orchestra, Artur Bodanzky, conductor. Metropolitan Opera House, March 19, afternoon. The program:

"Eroica" Symphony..... Beethoven
Five "Mother Goose" Pieces..... Ravel
"Rienzi" Overture..... Wagner

Beethoven's "Eroica" Symphony retains with undiminished power its appeal to modern audiences, and there was no exception to this rule at Sunday afternoon's concert at the Metropolitan, despite the fact that the interpretation of the Symphony on this occasion had many weak points, notably in the first movement. This part of the work should have been much more glowing and forceful. Mr. Bodanzky gave an admirable reading of the Funeral March, which was performed with fine insight. The Scherzo was delightfully played. Mr. Bodanzky was repeatedly recalled.

P. J. N.



Dear MUSICAL AMERICA:

In one of your recent issues Victor Harris, conductor of the St. Cecilia Club, and one of our most prominent and deservedly distinguished musicians, voiced a protest with regard to the apparent slighting of Henry Hadley at the time the testimonial concert was given to Walter Damrosch at Carnegie Hall for the purpose of raising funds for a Damrosch Fellowship in the American Academy in Rome.

His protest, with that of others that I have received, gives me the opportunity to refer to a matter which has caused a great deal of feeling in musical circles, especially among those who believe with me that the time has come when we should stand up for our own composers, artists and musicians, on the merits, of course, and that the foreign craze which has obsessed us for years should not militate against even our most talented musicians, simply because they are Americans.

At this concert you may remember there were three leading orchestras conducted by foreigners while the only real American conductor of distinction, a man whose compositions have been played by all the leading symphony orchestras in the country, and who is also, as you know, associate conductor of the New York Philharmonic, was given neither recognition nor opportunity.

I understand that the responsibility for this situation has been placed by some on Mr. Damrosch himself, on certain ladies who are interested in promoting the interests of the New York Symphony, among them Mrs. Guggenheimer, Mrs. Osborne and others, and also upon Henry Flagler who, we know, has been liberal in the support of this particular organization.

We may, I feel sure, eliminate Damrosch in the matter absolutely, for during the time that preparations for the concert, which was intended as a surprise as well as a tribute to him, were being made, he was in Europe or on the ocean coming from the other side, and so had absolutely nothing whatever to do with the arrangements that were made. With regard to the two ladies prominently mentioned, Mrs. Guggenheimer is a very public-spirited woman and has rendered notable service by interesting men of large means in organizations that give us the highest class of music. The case of Mrs. Osborne is of a similar character.

As far as Mr. Flagler is concerned, he no doubt had little if anything whatever to do in the matter.

It is not my opinion that the ladies intended in any way to slight Mr. Hadley and that the most that could be charged is a somewhat tactless omission of what would have been a graceful recognition of his standing and ability rather than any deliberate purpose to ignore him.

It is, however, precisely here that our public spirited men and women, who are interested in music, need education. They need to be told quite frankly that the time has come for us Americans to stand up for our own and to insist that the old prejudices be laid aside once for all, especially in cases of such Americans whose service to art has been loyal as well as capable and whose merit is as conspicuous as it certainly is in the case of Mr. Hadley.

Writing about Mr. Harris reminds me that he recently received a very deserved and notable compliment from Willem Mengelberg, the distinguished conductor. You know Harris and his St. Cecilia Club assisted at the four successful performances of Mahler's Third Symphony. Mengelberg has written to Mr. Harris expressing his most cordial thanks for their splendid collaboration which enabled him to introduce a masterpiece of art in a way which may be praised to the highest degree. Mr. Mengelberg refers also to the devotion shown by Harris and the Club at the rehearsals as well as during the various performances which he considers is a guarantee of many other fine achievements in the future. So I think we may say, score another for the Americans.

They tell me that some time ago Pitts Sanborn, the very clever and capable music critic of that excellent paper, the New York *Evening Globe*, visited Gatti-Casazza and asked him for a statement of the finances of the Metropolitan on the ground that such would be a matter of public interest and show that, in spite of the general depression in business, the interest in opera was being maintained and that the support of the Metropolitan was as great as in more flourishing times.

They say that Gatti listened to Pitts Sanborn's amiable attempt to get information with the utmost *sang froid* and replied: "My dear Mr. Pitts, if you will be so good as to bring me a certified statement of the financial condition of the New York *Globe* containing also a certified statement as to its circulation, as to its proprietorship, I shall then be very happy to exchange it for a certified copy of the finances and general condition of the Metropolitan. You seem to have forgotten that the Metropolitan is not only an artistic but a private enterprise, conducted by certain estimable, public-spirited gentlemen of wealth and standing, so the public has no right to know its financial condition so long as we pay our bills."

This raises an exceedingly interesting question, namely, as to whether the Metropolitan, as our leading opera house, is to be considered as a purely private enterprise or whether it has a public character. Perhaps our good and amiable friend Gatti would reply, if the question were put to him, by saying that so far as the quality and character of the performances are concerned, they are fair matter for public discussion and criticism in the press, but so far as the business condition of the Metropolitan is concerned, that is nobody's business but that of the gentlemen concerned who are obligated to meet any deficit and who have the right to make any profit that the enterprise may produce.

To this, however, it may be objected that the difference between an enterprise like a daily paper and the Metropolitan lies in this—that the daily paper does not have to have a license from the city, whereas the Metropolitan has to have such a license and hence it cannot be put on the same plane as any enterprise which may be considered to be of a private and personal character.

In any event, it is a nice question. Perhaps most fair-minded people would agree with the position taken by Gatti. At the same time I cannot but admire the cool pluck of dear Pitts going up against Gatti in his effort to serve his paper with very interesting material of a financial character.

Apropos of the Metropolitan, you know there are a great many people who have an idea that Otto H. Kahn, the chairman of the Board of Directors, is an autocrat before whom everybody has to bow, whose will is supreme and that the other directors simply follow his lead and take little interest. This I think is an injustice to Mr. Kahn for the simple reason that, if my information is

correct, he does not always have his own way. There are times, it is said, when Gatti disagrees with him and in that disagreement is backed by a majority of the directors.

Thus quite recently it is reported that Mr. Kahn thought that the time had come to give more performances of German and especially of the Wagner operas, in which view he was not backed by the majority of the directors, who turned the proposition down, for the present, anyway. The report says further that the effort to give more German opera was backed by William R. Hearst, a notable power, who has not hitherto been understood to take much interest in operatic politics.

However, there is no doubt that Gatti and Mr. Kahn are on the best of terms, in full accord and give one another loyal support. It is to their accord that we owe much of the stability, financial as well as artistic, which the Metropolitan has enjoyed for the first time in its existence.

Gatti, they say, has had a little trouble with Sembach, the noted German tenor, and it had nothing to do, I hear, with regard to contracts, rôles or money, but simply because Sembach had disappointed him a number of times and almost at the last minute, which is a trying thing for an impresario, who is suddenly up against a situation where he must change an opera at the last moment to the disappointment of the public as well as to his own discomfort in having to make other arrangements as best he can.

Here several questions arise which are of considerable interest not only to the public but to the artists themselves. During the months of February and March the weather in this country, especially in this city, is very changeable. It certainly has been so this year. There is scarcely a family where there are not one or two members down with bad colds, the 'flu, which in some instances has had fatal results, as in the case of that talented young singer, Laurenti. To these influences the vocal artists as well as the string instrument players are particularly sensitive.

Now, then, what shall a singer do? Shall he, in consideration of his own reputation, when he feels he is not at his best, inform his manager that he cannot sing that night or shall he sing and then read in the next morning's papers that he was "not in his best voice" and that even some of the most notable effects of the opera were marred by his inability to meet the issue?

An instance of this was presented when Orville Harrold sang recently in the "Barber." In the first act he evidently was struggling with a bad cold, though later he managed by supreme effort and great artistic ingenuity to overcome it considerably.

What is the way out? It seems to me that the greatest possible consideration should be shown to singers and players, especially to those whose reputation has already been established by the splendid character of their services, especially when we all know that the atmospheric conditions are of the most trying character.

There is one thing the critics should avoid, and that is during this trying period of the spring which comes to us year after year with wonderful regularity, and that is they should not merely emphasize that an artist was out of condition and not up to the usual mark, but should rather praise him for being so devoted to his duty that he gives the best that he can under the adverse conditions. But then you know it is very hard for the criticaster to do this. You know there are critics—not many—and then there are the criticasters who are many. By criticasters I mean those who attend a performance in the positive hope that something is going to happen. In this they are like the dear good Berliners who never go to a concert or any performance except in that cynical, severe mood which enables them to rejoice as soon as something happens and there is trouble.

On all hands I hear praise for Rachmaninoff. This distinguished artist seems to be favored wherever he goes, not merely by his masterly performances but by the character of the programs he gives. The other day I was in one of those establishments which are devoted to the rejuvenation of people who have long passed middle age and so have the brains to seek the services of expert masseurs, and therapists. On the next couch to me when the ordeal was over lay a wealthy coal operator, a man of millions. "Oh," said he, with a sensation of delight, "I heard Rachmaninoff

Viafora's Pen Studies



One of Those Rarely Versatile Persons, Felix Borowski, Apparently Finds Time for All His Prodigious Activities. The Virile Quality of His Composition Was Made Evident in "Boudour," Produced by the Chicago Opera Association Two Seasons Ago, as Well as in Many Other Works. Besides This He Is a Critic, Musicologist and Teacher, and Since Assuming the Presidency of the Chicago Musical College in 1897, Has Built Up One of the Most Powerful Teaching Institutions in the Country.

last night. It was a joy! I shall never forget it!"

Perhaps the most feeling expression of approval came from a little lady, a pianist, who visited me lately and who is soon to appear under the auspices of that notable manager, Annie Friedberg. Her name is Helen Bock. She has been studying in Philadelphia with that very experienced teacher, Constantin Sternberg. Said she, in referring to a performance by Rachmaninoff, "It was not like a concert at all. You did not feel that you were attending a musical function. You could just sit back and enjoy it."

Now the artist who can create such an impression on a talented youngster who is full of enthusiasm mingled with some anxiety as to her own coming fate, has gone far to give that contentment as well as inspiration to the soul of the listener which it is one of the prerogatives as well as purposes of great music to render.

By the bye, there is another début which is soon to take place of a young American pianist by the name of Frederic Dixon. He is spoken of in high terms and I believe he has been a pupil of that very noted and distinguished American artist, Fannie Bloomfield Zeisler. She has confidence in his future career, and that is saying a great deal, for Fannie Bloomfield Zeisler is very exacting and rarely given to praise. That was one of the reasons why she herself attained to such a commanding position in the international world of the greatest artists.

An Italian paper, published, I believe, in Milan, has recently come out with an article in which it expresses its sincere sympathy with Antonio Scotti in regard to his performance as *Scarpia* in "Tosca," in which he has made an imperishable name. The reason for the sympathy is that in the great scene with *Tosca* as represented by Mme. Jeritza, so much of the furniture and other accessories of the apartment was turned over as to cause him serious physical effort to restore it to its proper position.

The paper gives a long list of the furniture and properties damaged and upset by the lady and also refers to the number of miles traveled by Scotti in pursuing the lady around the supper table and all over the apartment. As a logical result of the gymnastics which dear Scotti was thereby forced to perform, the Italian paper calls upon him to demand an immediate increase of salary from Gatti on the ground that he was engaged as a singer and artist and not as a furniture mover or pedestrian.

What's this? What's this?

Into the recent discussion as to whether "Salome" was a proper opera

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MEPHISTO'S MUSINGS

[Continued from page 7]

to be given or not there has been injected a discovery which comes all the way from London. It has been found that Salome was not a dancer of the modern ballet type at all, but according to evidence laid before that venerable institution, the Royal Archaeological Institute, she was an acrobatic tumbler. The discoverer, one George C. Bruce, claims that there is authenticated evidence to show that the theologians, historians and others who have discussed Salome's character have long labored under a misapprehension.

The question now arises: Will the ladies who have to sing *Salome*, including Mary Garden, in order to be historically correct, proceed to take lessons from our leading acrobats? In which case we may have the Dance of the Seven Veils performed in such a manner as to draw even greater crowds than ever. Can you fancy sweet Mary in that scene suddenly endeavoring to make her heels and her head meet, or winding up the act with a double somersault in true vaudeville style?

* * *

There are those who believe that the audiences that gather in the vaudeville houses are of a much lower degree of intelligence than those which assemble in concert rooms and operatic halls. I had an opportunity the other night of observing the attitude of an audience in a large and well-appointed theater where they give a mixed entertainment of vaudeville and movies.

After a performance by a gentleman who represented an animated frog with marvelous ability, there came various comedians, including a certain Ryan, who gave an inimitable performance of an uneducated Irishman who had suddenly come into wealth and who was being put through the stunts which would enable him to move in the highest society. Then out came Mary Jardon, in a gorgeous costume. You perhaps may remember the lady as a member of the Chicago Opera Association, who distinguished herself one night in a very effective performance in "Fedora." This was all the more extraordinary as it was known that she had had little if any rehearsal. She displayed a splendid voice and very distinguished dramatic ability, besides being an exceedingly handsome woman.

At the vaudeville house she first sang ballads of the better class and, as usual, won considerable applause. Then she went out while her pianist disported himself on his instrument, thus enabling her to reappear in a marvelous creation of white spangles, which, with the lime-light thrown on it, made her a perfect vision, but was scarcely apropos to the scene from "Cavalleria Rusticana," which she then gave. She explained what the scene meant to the audience, so that they might understand what she was singing in Italian. The representation was vocally and histrionically fine. Recalled again and again, Mary Jardon sang a couple more ballads to renewed enthusiasm.

Now the remarkable feature of the incident was that while the ballads evoked enthusiastic approval, the greatest applause of the whole evening was given to the operatic number. To me this was frankly a revelation and showed the intelligence of that particular audience, its appreciation of the better class of music, but it was also illuminating for the reason that this audience was not in New York but in Mt. Vernon, where I am quite safe in saying such appreciation would not have been possible but a few years ago. It is precisely such matters which show the wonderful growth of appreciation of the better class of music, signs of which are appearing all over the country, not alone in the great auditoriums of our leading cities but even in the smaller towns.

We are getting there and faster than many people think.

* * *

It is to be regretted that Richard Aldrich, in his review in the *New York Times*, of "Loreley," at the Metropolitan, stated that Gigli, who made such a notable success at the *première*, was supported by a vociferous claque. This is true and it isn't. It is but just to Mr. Aldrich to say that the claque led the applause but the whole audience soon drowned out the claque.

As a matter of fact, Gigli has now won such a degree of favor with the

Metropolitan audiences and has established himself so firmly in the popular regard that he is one artist there who does not need any claque, and I happen to know personally that he does not support any claque.

When it comes to charity Italians, especially the artists, are notably generous, but when it comes to business, they never pay out a dollar if they can help it. So why should Gigli pay a claque when he knows that he is a favorite and just as long as he sings as well as he has been doing, he is sure of the most generous, whole-hearted recognition.

* * *

For some time past, the judges in our courts have been pretty severe in their decisions concerning some of the labor unions and their leaders. It was very noticeable, therefore, that in some recent proceedings in which the Musicians Mutual Protective Union, and Joseph Weber as president of the American Federation of Musicians, was concerned, Supreme Court Justice McCook rendered a decision absolutely in favor of the union and President Weber. In his decision, the Justice scored the minority members of the local organization who had brought the action, but added to it a very significant reference to Mr. Weber, in which he said that owing to the arbitrary manner and extravagant administration of the members of the local union, who had brought the suit, they were now out of power. As to Mr. Weber, said the Justice, he has enjoyed the confidence of the Federation for twenty-three years.

Those, like myself, who can go back a generation or so past, who can remember the abject position of the musician who played in an orchestra or a band before there was such a thing as a musicians' union, can best appreciate how much the well-being of the working musician has been improved by their getting together for mutual protection. That the organizations make mistakes is to be admitted, but that they reached a point where the average musician in an orchestra or band can enjoy a fair wage to enable him to live a self-respecting life is unquestionably due to the wise, tactful, conservative course pursued by President Weber of the National Federation. Time and time again, when the radicals were about to place the whole musical situation in a condition of chaos, it was his clear-headed, wise policy which ultimately prevailed and saved the day. No wonder the organization, which has some 150,000 members, has kept him in office. No wonder he has the respect as well as the confidence of the great majority of the members, a respect and confidence which have now been judicially indorsed and emphasized by so distinguished a jurist as Justice McCook.

* * *

Charles L. Wagner, who enjoys considerable celebrity as well as very considerable responsibility as the manager of John McCormack, the ever-popular tenor, and other artists of note, writes me with regard to a situation which he thinks deserves attention. It concerns the habit of certain out-of-town managers to announce artists in order to get subscribers for their local courses when they have not even commenced negotiations to secure the services of such artists. He particularly instances the action of a local manager in Erie, Pa., in announcing the appearance of Mary Garden in that city.

"Now," writes Wagner, "I knew nothing about Miss Garden's appearance in Erie in concert, and yet we manage Mary Garden's concert engagements from our office." To which Mr. Wagner adds that this is one of the reasons that Erie is a poor concert town, because what he calls "this kind of bunk" is told to the dear public.

While I thoroughly agree with Mr. Wagner that the premature announcement of the appearance of artists in order to attract custom, when not even negotiations have been commenced for such appearances, is a mistake and creates an atmosphere of uncertainty which is detrimental to concert business, at the same time there is another side to this question which deserves consideration, and which is all the more noticeable when general business conditions are bad.

The local managers in many of the smaller towns have no lead pipe cinch of it. They issue course tickets and endeavor to secure such artists as will enable them to dispose of the tickets. Their only hope of profit often lies in the night sale outside of the course sale of tickets.

Thus, it is evident that if it should happen, which it often does, that an artist disappoints or that the weather is

inclement, the poor local manager is consequently in a bad position, and often ends the whole season with a deficit, which has to be met out of such means as he may possess.

Here is another instance where the musical situation in any town can be benefited by strict adherence to the truth, especially if the truth is helped out by a little consideration on the part of the great artists and their particular representatives. Nothing can aid the concert season in any locality more than the certainty that the announcement of an appearance of a great star will be followed by the artist himself. The public is naturally reluctant to buy tickets ahead when it does not know whether an artist will come or may be replaced by another perhaps as worthy but not as well known.

* * *

Old-timers surely must remember a beautiful woman and sweet singer by the name of Helen Campbell. She was contemporary with that very distinguished artist, concert and oratorio singer, Gertrude May Stein, who, having become Mrs. Bailey, settled in Bronxville, New York, where she has a fine home, which includes two very beautiful and talented daughters and a son.

Helen Campbell married that great artist and noted baritone, del Puente, whom operagoers of a generation ago recall as a singer of great ability. Del Puente had one of the most beautiful voices ever heard on the operatic stage. He had also a most gracious and charming personality, which brought him hosts of friends and admirers.

For years past, Helen Campbell has lived in Easton, Pa., where she has given vocal lessons, enjoyed great popularity and the esteem of many friends. Unfortunately her health has broken down and she has been removed to a sanitarium, where she is now. Sad to reflect how many of those who were once great and popular in the profession when they pass out are no longer heard from and yet many of them to the last serve the cause of art by teaching up to the very time when the curtain must be drawn in sadness over their lives.

* * *

A notable distinction has just come to a lady who has enjoyed the public favor as an operatic and concert singer for many years, and is greatly beloved and respected. This is Mme. Louise Homer, who is getting pictures in all the papers showing her holding her granddaughter, Louise Stires, and the baby's mother, Mrs. Ernest VanRensselaer Stires, gazing at grandma and the granddaughter in ecstasy. In former years, when Mme. Homer was in the height of her fame, she was almost more noted for her twins than she was for her art; that is to say, the papers everywhere thought the public was more interested in knowing that so great an artist had had twins than that an American lady was a great artist.

Occasionally, reference was made to the fact that besides the acquisition of twins, Mme. Homer had acquired a husband who was a composer of sufficient merit to induce her to sing his songs. And now the dear lady comes again into the limelight on the occasion of her becoming a grandmother.

The moral of the story is that if you want to get into a prominent page of the daily press in this country, marry a composer, if possible, but marry, and above all things, have twins. Incidentally, of course, it may be advisable that in addition to the husband and the twins, you have as great a reputation as a singer and artist and as fine a character to commend you as the lady known all over the country as Louise Homer.

* * *

While some members of the musical profession are enjoying laudatory columns in the press, there are others who are getting columns because of their matrimonial difficulties and troubles. The first of these to come into the limelight was sweet Anna Fitziu, the very talented and pulchritudinous prima donna and de Segurora, the inimitable bass, formerly of the Metropolitan, but who recently became the head of a syndicate which has erected a theater, hotel and casino in Havana. However, I believe he has resigned in order to engage in building operations in that city, where the fluids that give joy to life are still enjoyed in abundance.

A chill came over the operatic and musical world when it was announced, with due solemnity, that the marriage engagement between la Fitziu and de Segurora has been broken. Simulta-

neously with the announcement came the news that they had fallen in love with one another at first sight in Paris in the year 1904, so that they have had just eighteen years to enjoy one another's society while making up their minds as to whether they should make it permanent by marriage. La Fitziu says that the trouble came because de Segurora is a Spaniard with a Spaniard's ideas of the rights of a husband. It does seem as if she must have known his nationality when she started in. Anyway, we may be assured that they will continue good friends and be able when they meet to enjoy a tête-à-tête dinner, which no one knows better how to order than the genial, fascinating epicure Andres de Segurora.

* * *

The other recent trouble which has found its way into print, with portraits of the parties concerned, is the reported defection of Mme. Matzenauer's latest husband, who has informed the press that he has quit the diva. His reasons curiously enough did not in any way reflect upon Madame's character or on her temper or on her lack of generosity, for it seems she gave him about everything, including a high-priced car.

The trouble appears to be with the gentleman, a handsome man over 6 feet, who finally came to the conclusion that his avocation was that of a chauffeur and mechanic of experience; that he was not born to be an operatic husband, and, as he says himself, that he would rather earn wages by driving a motor than play *Faust* to *Marguerite* with the old man *Mephisto*—this was a polite reference to Matzenauer's father—lurking in the background; that he felt altogether too healthy to loaf around the lobby of a theater or opera house, to which he added his belief that there are plenty of young men who would be entirely happy, indeed gratified, to be the husband of so beautiful and talented a woman as Margaret Matzenauer, and would be perfectly willing, in order to enjoy that distinction, to sit around, smoke cigarettes while waiting for Madame to appear in order to have the honor to hand her into her car after the performance. He also declared that he was not a piece of interior decoration or bric-à-brac; that he could cuss as well and as much as any other man, when he has to get down on his back under a car and pull at a belt that won't turn. "How," says he, "are you going to put that sort of a fellow into glad togs and stand him in a reception room to chatter with the tea hounds to whom 'the Madame' wants to be nice but hasn't time to see?" To this Madame has replied with a suit for absolute divorce, naming as co-respondent a youthful dame of fifty!

However, she can now join in that old chorus: "If at first you don't succeed, try, try, try again!"

Anyway, she sang in St. Louis *Senta's* song from "The Flying Dutchman" and the "Love-Death" from "Tristan."

* * *

This brings out the problem, the effort to solve which has desolated many an operatic home. It is natural that a fine, handsome, healthy woman, like Mme. Matzenauer, should want the association, the companionship of a splendid specimen of the male sex. It is surely to her credit that instead of taking on a lover she took on a husband. If such a great artist, such a fine woman takes on a husband, it is natural that she will want to take on a man rather than a dude or a monkey, and if she takes on a man, if he is a man, how can he stand the rôle of hanging around and waiting and doing odd chores for milady? How can he help feeling that it is she who earns the bread and provides the pocket money, as well as glad togs and a motor car?

Shall you, therefore, say that such a woman should not marry? Shall you, therefore, say that in operatic or artistic life of any kind, a healthful and kindly domestic existence is impossible? The problem is not an easy one to solve.

However, of one thing, all those concerned may be assured. Under the existing regulations under which the daily press in this country is run, the parties in these various matrimonial troubles may be assured of a tremendous pictorial publicity when they come together and when they separate, says your

Mephisto

Enthusiasm Most Important Requisite For Successful Teaching, Says Klibansky

New York Vocal Teacher, Re-engaged for Master Class at Cornish School, Seattle, Discusses His Work—Providing Opportunities for the Student—Qualifications of a Good Instructor

ANNOUNCEMENT has been made that Sergei Klibansky, New York vocal teacher, is to return to Seattle this summer, to give master classes in the Cornish School. Owing to the heavy enrolment, the customary six weeks' term of his classes has been lengthened to eight weeks, opening July 10.

In his several years of master classes in Seattle as well as his long experience as a teacher in New York, Mr. Klibansky has touched all phases of his work and his formula for success in this field is reduced to the single word, enthusiasm.

"By this," explained Mr. Klibansky in discussing his teaching, "I do not mean flattery or a glorified estimation of the pupil's work. What I mean is thorough and apparent enjoyment in teaching, a feeling which communicates itself to the pupil. In the case of American students this attitude of the teacher is especially needed, because Americans as a class are woefully reserved and self-conscious. It is up to the teacher to make them lose this feeling, and to gain freedom and self-reliance without, of course, exaggerating the quality of their work."

"Besides the teacher's attitude in the studio, there is another way of accomplishing this, and that is by giving the pupil every opportunity possible to appear before a public outside of the studio, and one not made up of his naturally lenient friends. A teacher's work does not end with the studio; it should go far beyond that. For instance, since January, I have presented my pupils in twenty outside recitals, each of which I have attended myself. It is a difficult trial for the pupil to have to sing before strangers—but a success gained in this way inspires far more self-confidence."

"For the first few times a pupil is heard in public he may be almost petrified with fear, and his work may often reflect disadvantageously on the teacher. However, I prefer to take that risk, because I see that when students find an audience of outsiders enjoying their work, they are immensely encouraged and lose their nervousness. Then, also, these public exhibitions are sometimes a revelation for the teacher, for, sometimes, the pupils are so stimulated by the presence of a public that they do work to which the studio alone would never inspire them."

Benefits of the Master Class

"In the West I found that this enthusiasm gave a new point of view to the pupils. After all, most persons, especially those that have not the stimulation of metropolitan activities, are likely to become artistically stagnant, and the interchange of varied points of view is very helpful. Local teachers also enjoy the master class, for the very reason that during the year they are constantly giving out their energy to their pupils, and the interchange of new ideas is a decided stimulation. Inversely, the visiting teacher also is helped by this contact, for no one is so faultless in his method that he cannot gain new ideas. It has always been my belief that one should constantly be open to new suggestions, and the teacher should be as open to progress and improvement as the pupil."

"In effecting new movements for music in the West, the master class has been successful, also. For I find that musicians are now searching for further occasion to enlarge their work, and the new motion picture theaters now being built, which lay so marked a stress on better music, are giving them opportunity for this. Unfortunately many of the guest teachers do not sufficiently infuse the personal element into their work when they give their master classes. I feel that enthusiasm and personal contact are so essential that I correspond with every pupil I have had out West, and though the task of writing more or less frequently to at least seventy-five students, is difficult, I think it is necessary to communicate to them that my interest in their work has not ceased. In this way I am able to help them solve some artistic difficulty and to give them advice."

Teaching Should Be Simple

"This attitude communicates itself to the teaching also, for when the pupils are *en rapport* with the teacher, they readily respond to simple explanations of the technique. I remember when I was studying that I went through torture in trying to follow the complicated instructions of some of my teachers. There is no reason for such terror in studying voice, nor should there be any secrecy of method. Another point in teaching is diction. I believe that if a person puts stress on his diction and speech in every day conversation, his voice is immeasurably helped. Americans are likely to talk with very little movement of the lips and will neglect their consonants. When this is corrected the voice itself is helped. I believe also that no vocal teacher who cannot himself sing is able to demonstrate the sensations required in correct singing."



Sergei Klibansky, New York Vocal Teacher, Who Has Been Re-Engaged for the Cornish Summer Courses in Seattle

My advice to pupils seeking a teacher would be to ask the teacher to sing, and see if he is at least able to demonstrate what he preaches.

"Finally I believe that the pupil's attitude should be turned from the single purpose that seems to obsess all American students—that of going to the Metropolitan or Chicago Opera Companies. It is not possible for every one to reach these goals. Besides, there is other work to be accomplished. The singer in one of these big companies who merely sits back and waits for the opportunity to sing some minor rôle is doing far less than the one who sings constantly before every type of audience, testing his or her art in all kinds of work. It is my belief that singers should sing everywhere; when artists achieve a certain reputation they are apt to become hyper-discriminating about their engagements. This is a great mistake, for every appearance is an experience. The artist must be constantly learning, and besides, no one can tell from where her great opportunity will eventually come."

F. R. G.

Rhythm Controls Life, Asserts Novelist in Lecture

A theory that human life is subtly influenced by rhythms of two principal kinds was advanced by Winston Churchill, novelist and writer on psychic research, speaking on "The Nature of the Creative Mind," under the auspices of the Author's League at the Hotel Plaza, New York, recently. Mr. Churchill distinguished these rhythms as syncopated and unsyncopated, characterizing the primitive and the creative functions, respectively, of the human organism. The author gave a Brahms symphony as a typical product of the nobler second type of activity, and said that it was by the high type of emotion reflected in it that we recognized an art work. Mr. Churchill connected the syncopated form of activity with the animal and instinctive, asserting that it was the typical rhythm of the blood in its circulation. To attain to the higher and creative activity, he advised relaxation, to permit the creative emotions to exert themselves.

Flonzaleys to Play in Spain

For fourteen consecutive years the Flonzaley Quartet has received applications for concerts from many cities in Spain, but not until this year has it been possible to arrange Spanish appearances for the ensemble. The players will open their European tour with a concert in Madrid in May.

Forty-two Concerts for Columbia Series

In the fifth season of summer concerts of the Goldman Concert Band, recently announced, Edwin Franko Goldman will present forty-two concerts at Columbia University and sixteen in the parks and at hospitals. The band will have a membership of sixty. Mr. Goldman plans to present many novelties and will give a series of festival concerts during the final three weeks of the season.

Schedule Fall Appearances for Barber

Another New York recital has been scheduled for Lyell Barber, pianist, by his manager, Walter Anderson. This is for Oct. 18, when he will play in Aeolian Hall. On Nov. 19 he will give a recital at the Playhouse in Chicago. A Western tour is being arranged for November and December, and in the early spring he will tour the South.

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MUSICAL AMERICA'S WEEKLY

Somerville's "David Garrick" Added to Opera Revivals of London Season



LONDON, March 15.—"David Garrick," the comedy opera of Reginald Somerville, which was given a trial performance some time ago by the Carl Rosa Company at Covent Garden, has blossomed forth at Queen's Theater as a *bona fide* production with a handsome investiture rivaling the delightful settings of "The Beggar's Opera," still on its perennial run in Hammersmith. Nothing has been spared to give the work every chance of success in cast, costumes, and orchestra by Nigel Playfair, who is responsible for the production. The only thing which was apparently overlooked was the mediocrity of the score, a fact pointed out by critics at the time of the Carl Rosa performance. Leonard Ceiley as Garrick and Madeleine Collins as *Ada Ingot* do as well under the circumstances as is possible. They are both sound artists with excellent voices. Herbert Cameron sang *Simon Ingot*. The composer conducted.

Meanwhile in another part of town, the efforts of another producer engaged in presenting opera in English have been crowned with the highest artistic and popular success. This man is Rupert D'Oyly Carte whose season of Gilbert and Sullivan repertoire is still drawing crowds night after night to the Prince's. It is doubtful whether any other London entertainment is a greater financial success. Last week witnessed the production of "The Mikado," "The Gondoliers," "Princess Ida," "Yeomen of the Guard," "Trial by Jury," "Pinafore" and "Patience."

At the Old Vic the season of opera and dramatic classics continues. Ibsen's "Peer Gynt" with Grieg's incidental music is the most recent production. As usual with this group of artists, the piece is well staged and of interest.

Again the Duplex Coupler Piano

At last the possibility of a double keyboard piano coming into use as a recital instrument seems probable. The Duplex-Coupler instrument invented by Emanuel Moor is being put on the market by one of the world's largest manufacturers of musical instruments and its use by artists in recital continues to increase. The latest exponent of its advantages is Winifred Christie, one of the best pianists in England, who gave a program of Chopin, Brahms, Scarlatti, Purcell and Arne as well as a sonata by the inventor which indicated that he was a

London Musicians Unite to Honor Edwin Evans

LONDON, March 14.—Under the chairmanship of Lord Lathom, a group of British composers has united in raising a fund to be used in presenting to Edwin Evans a portrait of himself by Wyndham Lewis, in appreciation of Mr. Evans' efforts in behalf of contemporary music. The list of composers includes Arnold Bax, Lord Berners, Arthur Bliss, Frank Bridge, Frederic d'Erlanger, Armstrong Gibbs, Eugene Goossens, Hamilton Harty, Gustav Holst, Herbert Howells, John Ireland, Cyril Jenkins, Percy Pitt, Cyril Scott, Dame Ethel Smyth, Adrian Boult and Edward Clark. Besides these support has been lent to the movement by a group of foreign composers, including Alfredo Casella, Louis Durey, G. F. Malipiero, Florent Schmitt, Igor Stravinsky, Manuel de Falla and Maurice Ravel. On the list of patrons are Mrs. Asquith, Augustus John and Sergei de Diaghileff, director of the Russian Ballet. Mr. Evans has contributed many articles to MUSICAL AMERICA as London correspondent.



Guilhermina Suggia, the Italian 'Cellist,' Whose Recitals Have Been Among the Most Artistic Events of the London Season

better inventor than composer. For the Scarlatti group, Miss Christie used the harpsichord attachment to advantage. She exhibited complete mastery of the instrument and displayed the unquestionable technical advantages which it possesses. It was the performance of a fine artist who did not give way to a desire to perform tricks on a new instrument.

Among the recent recitals none have been more noteworthy than those of

Guilhermina Suggia, 'cellist, who is one of the most remarkable artists heard here in a long time. Her playing in recital and as soloist with orchestras possesses something of the divine fire which marks the performances of exceptional artists.

Howard Jones was heard in an exceptionally fine program of piano music at Wigmore Hall ranging from Bach to Ravel and Ireland. His performance was equally fine in the classic and modern groups. John Coates has given recently several interesting programs of Shakespearean songs with settings by Arne and other old composers and several with new settings by E. K. Duff and Gerrard Williams.

Other Recitalists Active

Dirk Schäfer, a Dutch pianist, has been heard recently in a series of recitals the latest of which was devoted to Chopin. His playing is marked by excellent technique, intelligence and at times by temperament but lacks poetic touch. Egon Petri, the student and co-worker of Ferruccio Busoni, was heard in recital at Wigmore Hall when he did some exceptionally fine and thoughtful playing. His program was confined to the classics which he played with calm distinction, particularly the Beethoven numbers.

Benito Brandia, a 'cellist new here this season, was heard in a second recital recently in which he played with technical excellence and fine tone. Dorothy Silk, a soprano whose singing is of such pure, natural beauty as to be almost unique, gave a fine program of Bach, Tunder and Purcell to the accompaniment of a string orchestra at Steinway Hall. It is doubtful whether anything finer has been heard this season.

New songs by Arnold Bax, John Ireland and H. G. Ley were sung by George Parker, baritone, at his recent recital. Mr. Bax furnished the accompaniment to his contribution to the program.

Berlin Hears Cornelius Opera for First Time

BERLIN, March 14.—"The Barber of Baghdad" by Peter Cornelius is the latest addition to the repertoire of the Staatsoper, where it was given for the first time here recently under the baton of Dr. Striedrhys. This entertaining and tuneful work, which caused such a tempest in Weimar at its premiere that Franz Liszt left the town in disgust, proved a wise selection and met with popular approval which extended to the conductor and members of the cast. As Hassan, Karl Braun distinguished himself and added another to a long list of fine performances. Bjorn Talen sang *Nureddin*, Emmy Heckmann-Bettendorf *Morgiana* and Margarete Ober *Rostana*. Henke, Paul Armster and Marcel Woë sang the minor rôles adequately. The work was done in the original version.

At the German Opera House Elizabeth Reithsberg, the visiting soprano from the Dresden Opera, continues to enjoy great popularity. Her latest successes have been in the leading feminine rôles of "Faust," "Freischütz" and "Bohème." Richard Tauber, a fine tenor, has shared in her successes in the first two operas.

Felix Weingartner, conductor of the Vienna Philharmonic, came to Berlin recently to conduct the Philharmonic in the works of Beethoven, and gave some of the finest readings heard here in many seasons; temperamental, fiery and genuinely thrilling, yet balanced always by the restraint of an intelligent artist. His reading of the "Leonore" and "Egmont" Overtures and the Fifth Symphony were the most notable.

Eleanor Spencer, the American pianist, was acclaimed recently for her performance of the Franck Symphonic Variations as soloist with Philharmonic Or-



Felix Weingartner, Who Is in Berlin As Guest Conductor. He Is Scheduled for a South American Tour During the Summer

chestra at a concert conducted by Heinz Unger. It was an interpretation marked by technical freedom, temperament and sound musicianship. The Russian pianist, Borowsky, in a program which included Prokofiev's "Visions Fugitives," and Alfred Schmidt-Badekow, also a pianist, likewise gave good performance at recent recitals.

Perosi Oratorio Has Première at Florence

FLORENCE, March 11.—"The Resurrection of Christ," an oratorio by Lorenzo Perosi, had its first public hearing recently in the Church of San Giovanni degli Scolopi under the conductorship of

Marziano Perosi, brother of the composer. The work, which is of monumental difficulty, was received with tremendous acclaim. The chorus was trained by Adalgisa De Montel and Sandro Benelli, and the soloists were Linda Ruggeri, Tosca Ferroni and Luigi Reschiglian.

Dresden Marks "Freischütz" Centenary with Festival

DRESDEN, March 14.—The most interesting single event of the present season was the festival held here recently in honor of Carl Maria von Weber in celebration of the one hundredth anniversary of the first performance of "Freischütz" at the Dresden Opera. The program of the celebration included performances of "Freischütz," "Oberon" and "Euryanthe" at the Opera, as well as concert performances of the composer's early work, "Peter Scholl," and his lighter works, "Preciosa" and "Die Drei Pintos." A series of concerts were devoted to the composer's orchestral works and his comic cantata, "Abu Hassan," was given a performance. Elisabeth Reithsberg, who sang recently with success as guest artist in the Berlin Staatsoper, won much glory in "Euryanthe" and "Freischütz." Maria Keuschnigs, a young artist with every prospect of a fine future, shared in the ovations of the occasion.

"The Flying Dutchman" has been revived with a cast including Puttlitz, Charlotte Viereck-Kimpel, Zohfel, Elfriede Haberkorn, Länge and Fleischer. The work is given a fine production under the baton of Striegler. Halévy's "La Juive" is the only other revival of interest, the remainder of the repertoire being confined largely to standard German and Italian works. Otto Helgers, of the Berlin Staatsoper, was acclaimed recently when he sang *King Henry* as guest artist in a performance of "Lohengrin" with Edith Safitz as *Elsa*.

An orchestral work called "Aufklänge" by Siegmund von Haussegger, the Munich conductor, was given a first Dresden hearing at an orchestra concert conducted by Fritz Busch. The work is in the form of variations on the folk-lullaby, "Schlaf, Kindchen, Schlaf," with a symphonic coda. It is a superior work throughout. On the same program Georg Wille, as soloist, played with distinction the Schumann 'Cello Concerto.

Great Activity in Vienna Centers About Strauss

VIENNA, March 14.—Nothing short of the word feverish characterizes the activity in concert halls and opera houses here. At the Volksoper and the Operntheater, repertoires of extraordinary range are presented weekly and recitals number as high as twenty in one day. Richard Strauss has resumed his post at the Volksoper, and Felix Weingartner, conductor of the Philharmonic, is in Berlin as guest conductor, while Wilhelm Furtwängler, the successor of Arthur Nikisch in the German capital, is here as guest conductor of Weingartner's band. The most interesting of recent events have been the performances of "Salome" and "Frau Ohne Schatten," the Strauss operas under the composer's baton, with Barbara Kemp, soprano of the Berlin Staatsoper, in the leading feminine rôles. The soprano with Strauss received curtain call after curtain call and won as well the plaudits of the Vienna critics.

"The Love of Three Kings" had its first Vienna performance recently under the baton of Dr. Weirich at the Volksoper with Rantzau singing *Flora* and Baumann, Hagen and Lussman in the rôles of the three kings. The work was enthusiastically received. "The Ring" of Wagner, conducted by Strauss was begun last week.

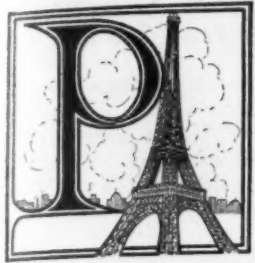
Pfitzner's "Von Deutscher Seele" had its first performance here under Furtwängler's baton with Berta Kiurina, of the Volksoper, Emilie Rutschka, Hermann Gallos and Richard Mayer as soloists. George Valker played the organ score.

Among the recitalists successes have been made by Richard Piccaver, the American tenor of the Volksoper in a program of operatic arias; Marco Bossi, organist of St. Cecilia Chapel in Rome; Walter Gieseke, pianist, in a modern program, and Alfred Jerger, baritone, in an evening of lieder. The programs of Albertina Rasch, dancer, continue to be in high favor. Elisabeth Schumann, soprano, and Richard Strauss recently gave a recital of Strauss songs with the composer at the piano.

LY SURVEY OF MUSIC IN EUROPE



Saint-Saëns Work, Written in 1886, Has First Public Hearing in Paris



PARIS, March 14.—There seems to be no end to the novelties being played by Paris orchestras. Among those of the past week, the most interesting was the first public hearing given to the zoological fantasy "The Carnival of the Animals" by the late Camille Saint-Saëns. Although the work was written in 1886, while the composer was resting in Austria, it had remained unperformed in its entirety in public at the wish of Saint-Saëns. It was played at private concerts once or twice for the entertainment of the composer and his friends, being scored for only twelve instruments. It has never been published. One sketch from the work, "The Swan," has become widely known through the dancing of Anna Pavlova who made it the vehicle of one of her most popular divertissements. The fantasy is a curious composition in many respects and part of the score ranks among the composer's best efforts. Written on the whole in a comic vein, it is more piquant and buoyant than most of Saint-Saëns' works, and certain of the movements, notably "The Cock and Hen," "The Cuckoo," and "The Elephants" are bouffe music of the first order. In the last named the contrabasses play Berlioz' "Valse des Sylphs." The descriptive score reveals the composer in his rarest and most impressionistic mood. Gabriel Pierné gave the work a highly effective reading. Chabrier's "Joyous" March and Lully's amusing "Trio de Frileux" were also played as well as Ravel's unfamiliar "Deux Histoires Naturelles."

It was Pierné who also gave a first hearing in Paris during the week to Vincent d'Indy's symphonic poem "Sâr les Rivages" which the composer himself conducted at its world première in New York last autumn. The work created a profound impression and excited generally favorable comment. Jacques Thibaud gave a notable performance of Lalo's Violin Concerto on the same occasion. The program also included fragments of Ravel's "Ma Mère l'Oye" which Pierné conducted with great delicacy.

Paray and the Lamoureux Orchestra gave a first audition to Pierre Kunc's Symphonic Suite in Two Parts, a descriptive work of lofty conception and unquestionable merit. It is a work, inspired according to the composer by the Pyrenees mountains, and Basque folk-tunes are used to some extent in its thematic development. In certain movements the composition achieves a genuinely epic sweep.

Operatic Doings

At the Opéra and the Opéra Comique, the repertoire of popular works continues to be given with occasional performances of unusual merit. At the Comique preparations are under way for the première of Bachelet's "Quand la Cloche Sonnera" in which Lucienne Bréval is cast for the leading feminine rôle. Philippe Gaubert, conductor of the Conservatory orchestra and a musician of steadily growing reputation, has been engaged at the Opéra Comique to conduct several performances during the illness of Büsser, one of the conductors. Ida Rubenstein, the dancer is once more in Paris and has announced the revival of "Saint Sébastien" at the Opéra at the close of the season there. Maria Llacer, whose success during the Real Opera season in Madrid has been notable, recently won a genuine ovation in a single guest performance as *Aida*, on her way through Paris.

Full List of Recitals

Among the recitalists Moriz Rosenthal gave distinguished and scholarly performances at two recent recitals devoted to the classics. After an absence from the concert stage of several years, Mr. Rosenthal's return this season has been marked by unusual success in London,

Brussels and Paris. Another pianist who gives the impression of an artist of the first order is Jean Duhem, who provided unusually fine interpretations of works of Schumann, Chopin and Beethoven recently.

Léon Zighera, violinist, and a gifted virtuoso was heard in a recital which included the Chaconne of Bach without accompaniment and Lalo's Spanish Symphony in which he had the accompaniment of the Padeloup Orchestra. Both numbers were done in fine style. An entertaining program of the music of the arch-moderns was provided by Marcelle Meyer in her third piano recital of the season. Honegger, Milhaud and Stravinsky were represented and however eccentric the compositions may have been, it must be said that the pianist did justice to them by her skill in the face of technical difficulties. She also played the piano part in the Stravinsky trio "Histoire du Soldat" which is in many respects a delightful bit of music.

The Rosé String Quartet of Vienna here from a tour of Central Europe at the invitation of the Philharmonic Society, gave a fine performance of the chamber music of Schubert, Beethoven and Haydn. The organization is comprised of Arnold Rosé, Paul Fischer, Anton Ruzitska and Anton Walter.

New Work by Carl Nielsen Has Première in Brussels

BRUSSELS, March 14.—"Pan and Syrinx," a new symphonic work by the Danish composer, Carl Nielsen, which displays an inclination toward the modern idiom, was given a first performance at the recent concert of the Ysaye Orchestra under the bâton of Van der Stucken. The work betrayed traces of the influence of both Berlioz and Debussy and on the whole proved an interesting piece, save in moments when the orchestration became muddy. On the same program were played fragments of Deboeck's "La Route d'Émeraude," which was performed at the Monnaie last season, the Beethoven Eroica and the "Meistersinger" Overture which was given a stirring reading. Jacques Thibaud played with poetry and distinction a Bach Violin Concerto and Chausson's "Poème."

The Poulet String Quartet, an exceptionally fine organization, was heard recently in a recital with Yves Nat, pianist, in which they gave works of Ravel and Chausson. The affair was marked by exceptionally fine co-operation in playing and by the excellent performance of the pianists. Marcel Maes, pianist, and his brother Robert, cellist, were heard in a recital of Beethoven sonatas recently in which Marcel Maes also played with marked distinction works of D'Indy, Lapparra and Ravel.

Three pupils of Isadora Duncan, who is now in Moscow, gave a delightful program of dancing with Marcell, pianist, in which music of Florent Schmitt, Gluck and Brahms was used. At the Conservatory, Marcel Dupré gave a fine program of classic organ music interspersed with his own compositions. Walter Rummel, who has won wide acclaim as a pianist in a series of recitals here, presented in his final program works of Albeniz, Debussy, Moussorgsky and Balakireff. No pianist heard this season has met with greater success. Mischa Weisbrod, the young Russian violinist, who gave great promise at his first recital here added to his success in a second hearing recently. His playing is of a really remarkable quality.

Week of Music in Manchester

MANCHESTER, March 12.—Among several artists heard during a week filled with music at the Royal Manchester College of Music, three at least have very promising careers before them. These are Gladys Hulme, soprano; Horace Cheetham, baritone, and Frank Kenworthy, bass, who sang with marked

distinction. "With the Wild Geese," the tone poem of Hamilton Harty, conductor of the Hallé Orchestra, was the feature of the latest Hallé concerts. It is a fine composition worthy of being played more frequently. Mr. Harty acted as accompanist for Donald Catterall, violinist, in a recent recital of violin sonatas, one of the finest heard here in a long time. Desirée Ellinger, Flintoff Moore, and Lee Thistlewaite were solo-

ists at the recent concert performance of "Pagliacci" given in a series of operatic concerts. William Baines, pianist, played works by Granados, Chopin and Berlioz unusually well at as soloist as a Hallé concert. The almost forgotten violin sonata of Arthur Mendelssohn was given a fine interpretation by Carl Fuchs on a recent program in which he had excellent assistance from Max Mayer at the piano.

Hans Pfitzner Engaged on New Opera



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Hans Pfitzner, One of the Most Prominent of Contemporary German Composers, Surrounded by His Family at His Villa Near Munich

MUNICH, March 13.—Hans Pfitzner, whose operas "Christelflein" and "Palestrina" have been among the recent notable successes in Germany and Austria is at work at his home at Unterschendorf, a suburb of Munich, on a new opera the name of which has not yet been made known. In addition to his prolific work as a composer, Pfitzner fulfills the duties of general music director of the Academy of Fine Arts in Berlin where he spends part of his time. The appreciation of his work during his lifetime has been remarkable, especially during the present season when "Pfitzner Week" was observed in Berlin and his

two latest operas, his new choral work "Von Deutscher Seele" and many chamber music concerts and lieder programs, devoted to his works, were given. "Von Deutscher Seele" has been performed since then in Vienna under Wilhelm Furtwängler, in Hamburg, Frankfurt and many other German cities. Pfitzner is known for his modesty and retiring nature. Most of his time is spent at the Unterschendorf Villa where he works ten hours a day. Besides the operas named above Pfitzner has contributed to operatic literature "Die Rose von Liebesgarten," "Der Arme Heinrich," and "Käthchen von Heilbronn." In Germany he is looked upon as successor in line of Schubert and Weber.

STUTTGART, March 12.—Pfitzner's new cantata, "Von Deutscher Seele," was given its first Stuttgart hearing recently when it was sung by the Philharmonic Chorus accompanied by the local Symphony under the bâton of Fritz Busch. The soloists were Henne-Franke, Kindermann, Wilhelm Roder of the Stuttgart Opera and Fritz Krauss of the Munich Opera.

ROME, March 13.—Leo Sowerby's Quintet for flute, oboe, clarinet, horn and bassoon, was recently played by the Società degli Strumenti a Fiato per la Musica da Camera at a concert of the Philharmonica Romana, and was very well received. This was the first performance in Italy of a work by this composer.

Richly Diversified Fare for New York Concert Patrons

International Composers Guild Gives Its Second Program—Last of "Concerts Internationaux"—Beethoven Society Presents Celebrities in Ensemble Numbers—Chamber Music Vies with Recitals by Individual Artists—Some Promising Debuts—Concert Aids Police Hero Fund

THE second of the concerts of The Composers' Guild, the last of the "Concerts Internationaux," and a program by the Beethoven Association in which Susan Metcalfe Casals, Pablo Casals, Willem Bachaus, Alexander Schmuller and Xavier Reiter participated were among salient events of New York's concert week. The Chamber Music Art Society gave another of its intimate programs. The People's Chorus was heard again at the Town Hall, with assisting artists.

Pianists and vocalists were about equally numerous. Numbered among the former were Ossip Gabrilowitsch, E. Robert Schmitz, Margaret Nikoloric, Manfred Malkin, Gertrude Debin and little Jerome Rappaport. A violin and piano program was played by Sergei and Max Kotlarsky. Miron Poliakin was a lone violin recitalist.

Singers heard in the recital halls included Louis Dornay, tenor; Morton Harris, soprano; Alice Verlet, soprano; Martin Richardson, tenor, and Adele Bliss, soprano. John McCormack sang another program at the Hippodrome. Herbert Hughes, the Irish composer, played accompaniments for Mr. McCormack in a group devoted to arrangements of old Irish airs by Mr. Hughes. The Rubinstein Club presented a miscellaneous program on Saturday afternoon. The Symphonic Ensemble of New York, with three soloists, gave a concert Sunday evening in aid of the Police Hero Fund.

Manfred Malkin, March 13

Manfred Malkin, pianist, devoted the entire program of his second recital of the season, given at Carnegie Hall on the evening of March 13 to works of Chopin. His program opened with the Sonata in B Flat Minor, Op. 35 which he played with clarity, exhibiting brilliant technique. The second group included two Etudes, a Nocturne and a Ballade; the third, three Preludes and a Scherzo, and the last, two Mazurkas and the Polonaise in A Flat, Op. 53. Mr. Malkin's best playing was in the heavier numbers which won for him the hearty applause of a good-sized audience.

L. B.

Beethoven Society, March 13

Brahms and Schumann were bracketed with Beethoven in the program of the fifth subscription concert of the Beethoven Society, given Monday night of last week. Six artist-members participated, these being Susan Metcalfe Casals, soprano; Willem Bachaus, pianist; Alexander Schmuller, violin; Hugo Kortschak, viola; Pablo Casals, 'cello, and Xavier Reiter, horn.

The Brahms Trio for Violin, Piano and Horn in E Flat, Op. 40, remains one of the most beautiful of his chamber compositions. That it is rarely played can be attributed in large measure to the difficulties of the horn part. Mr. Reiter, long the solo horn of the New York Philharmonic, coped successfully with these, and both Mr. Schmuller and Mr. Bachaus played with the fine finish expected of artists of their repute. There was, however, a suggestion throughout that the members of the ensemble were feeling their way a little too circumspectly for the best results.

Mme. Casals sang four Beethoven songs and added a fifth when several times recalled. These were "Adelaide," "Wonne der Wehmut," "Ich Liebe Dich," "Neue Liebe, neues Leben," and "Der Kuss." Doubtless there was inspiration for her in the fine piano accompaniments supplied by her husband. The soprano's full tone was often of chiming beauty and she made effective use of a fine-spun pianissimo, but not always with the effect of smoothness and vocal repose.

Schumann's E Flat Quartet, Op. 47, for piano, violin, viola and 'cello, with its songful Andante and arresting Scherzo, excellently played, concluded the program. O. T.

Margaret Nikoloric, March 13

Margaret Nikoloric, a personable young pianist, who made a favorable impression in Boston several years ago and has played elsewhere with success, appeared in her first New York recital at the Town Hall on Monday afternoon of last week. An audience of fair size applauded her with evident cordiality. The pianist presented her program with a sensitive regard for tone and a considerable measure of charm. She played cleanly and for the most part clearly, though her use of the pedals sometimes blurred her articulation. There were not always the breadth and vigor that were to be desired in her interpretations, and she seemed to err on the side of over-restraint, but it was a pleasure to hear a program in which there was no forcing of the instrument. Without stressing emotional warmth, she brought to her numbers an intuitive and communicative sympathy. Two Brahms Intermezzi, a Chopin Nocturne and two Etudes, César Franck's Prelude, Chorale and Fugue, and Koechlin, Poulenc and Debussy numbers all tended to establish an agreeably normal style, based on an excellent technique. O. T.

Charles M. Courboin, March 14

In the second of his new series of organ recitals at the Wanamaker Auditorium, Charles M. Courboin rejoiced his audience Tuesday afternoon with a program that had much of lyric charm and revealed the capacity of the instrument on which he played to achieve singing effects as well as the variety of color and range of dynamics peculiar to the organ. Old music included Couperin's "Soeur Monique" and a Rigaudon by Rameau. Mendelssohn's Sonata, No. 1, and a transcription of a Chopin Etude were numbers representative of the romanticists, whereas modern organ writing found expression in a Toccata by Pietro Yon and Saint-Saëns' "Benediction Nuptiale." The Allegro Vivace from Widor's Sixth Symphony was another happily chosen number, played with Mr. Courboin's customary ability to go beyond the mechanics of the instrument in projecting musical beauty. B. B.

Jerome Rappaport, March 14

Jerome Rappaport, the boy pianist, demonstrated at his recital at Aeolian Hall on Tuesday evening of last week that he is steadily continuing along the lines of progress. As on previous occasions he was wisely restricted to compositions that lie comfortably within his technical powers and once more he proved the possession of a good fundamental equipment, unusual in one of his age, and a remarkable power of assimilating what he is taught. This in itself betokens a sensitive musical nature, but it would be unreasonable to expect any great depth of feeling or individuality of utterance in a lad of twelve, or thereabouts.

The most ambitious number on his program was Beethoven's first Concerto, in C, which he played in its entirety, with the Reinecke cadenzas; his present teacher, Ernest Hutcheson, supplying the orchestral accompaniment on a second piano. This, like the rest of the program, was played, of course, from memory, and in it he did his best playing of the evening, with nice shading, careful phrasing and clean-cut passage work. His other numbers included a Scarlatti Sonata and Bourrée, Schubert's Impromptu in A Flat, Chopin's Etude in F Minor and short compositions also by Mendelssohn, Grieg, Scriabine and MacDowell. H. J.

Louis Dornay, March 14

Louis Dornay, a Dutch tenor, made his first New York appearance in recital on Tuesday afternoon of last week. Mr. Dornay presented an inclusive program and presented it well. Songs of Schubert, Brahms, modern French songs and old Dutch folk-songs were given with variety of expression, and a final group by Hugo Wolf and Strauss brought much applause. Mr. Dornay's voice is an excellent one of long range. The low tones as well as the high are of considerable volume and quite firm. In placement, the voice is not free of throatiness. His manner lacks repose and although his interpretative gifts are marked, he is prodigal in the matter of expression, both in gesture and facial expression. He was also hampered by colorless accompaniments played by Betty Culp. The singer's best work was done in Schubert's "Die Allmacht" which opened the program and in his Dutch folk-song group. The audience which was a large one, was very appreciative. J. A. H.

Rachel Morton-Harris, March 15

A song recital that attained unusually artistic ends was given by Rachel Morton-Harris, soprano, at the Town Hall on Wednesday evening of last week. The program opened with the "Frauenliebe und Leben" Cycle of Schumann, sung with much interpretive excellence. The second group of French numbers included Chausson's "La Cigale"; "Le Rouet" by Paladilhe, charmingly sung and repeated by request; Sulze's "J'ai Peur d'un Baiser"; Fourdrain's "Carnaval," and "Le Vieux Saint Jean" by Wachs. In the last number the artist disclosed a smooth lyric style and exceptional beauty of tone. Most of the group were repeated, and portions of the Schumann series would probably have been also, if applause had not been forbidden between the numbers. As a last group, English and American songs were given, including John Powell's charming "To a Butterfly"; a rather lugubrious ballad, "The Three Ravens" by Ireland; "Chanson de Barberine" by Goossens, and a wholly delightful "Poem from the Chinese" by Joseph Littau. It was rather a pity that the closing numbers were two conventional songs to Spring. The artist's diction in the three languages was always admirable. The accompaniments of Isidore Luckstone deserve especial commendation. R. M. K.

Sergei and Max Kotlarsky, March 16

Sergei and Max Kotlarsky gave a joint recital at Aeolian Hall on Thursday of last week, when, in addition to contributing groups of solos, they joined forces in the Third Suite by Franz Ries for violin and piano. In Lalo's "Symphonie Espagnole" and shorter numbers afterwards Sergei, the violinist, displayed a good tone, a clean and facile technique and good intonation, while his style was somewhat heavy and square-toed. Max once more proved himself to be a young pianist with technical fluency who, however, is lacking somewhat in temperament and feeling for essential style. His solos included rondos by Mozart and Hummel and the "St. Francis" Legends by Liszt. Emil Friedberger played the accompaniments for Sergei Kotlarsky competently. H. J.

People's Chorus of N. Y., March 16

The third public concert of the season by the People's Chorus of New York, Lorenzo Camilieri, conductor, was given at Town Hall, on Thursday evening. The soloists were Rafael Diaz, tenor of the Metropolitan, and Rozsi Varady, 'cellist. Dr. John H. Finley spoke of the importance of ensemble singing in the civic life. The organization sang choruses from Rossini's "William Tell," Saint-Saëns' "Samson et Dalila," and Gounod's "Life and Death," also two compositions by the conductor, in a way that disclosed an appreciable development. Mr. Diaz sang "Una furtiva Lagrima," from Donizetti's "L'Elisir d'Amore"; Massenet's "Elegie," and

"Morning," by Oley Speaks, in resonant and beautifully modulated voice. Miss Varady displayed dexterity and sonority in numbers that included the "Chanson Triste," of Tchaikovsky; Glazounoff's "Serenade Espagnole," and a Popper Tarantelle. Maurice Eisner was accompanist for the soloists, and Mr. Camilieri for the chorus.

Chamber Music Art Society, March 16

The illness of Charles Hart, the pianist of the organization, necessitated a change of program at the fourth and last of the Chamber Music Art Society's concerts at the Art Center last Thursday afternoon. For Daniel Gregory Mason's Scherzo-Caprice the first movement of Mozart's Quintet for clarinet and strings was substituted and in the spirited performance of it the society did its best playing of the afternoon.

The other numbers were Woollet's Quintet in E, for wood winds and French horn, and Debussy's Quartet, Op. 10, for strings. The Woollet Quintet is an interesting composition based on French airs, which are treated in a somewhat piquant manner. The first three movements are effectively written but the last provides a weak ending. The Debussy Quartet was scarcely played with the suavity of style, the subtlety and the finesse necessary to save this earlier work of the great French modernist from becoming wearisome. H. J.

Gertrude Debin, March 17

A recital of piano works was given by Gertrude Debin, a very youthful artist, in Aeolian Hall on Friday evening. The Bach-Busoni Chaconne, the Schumann "Etudes Symphoniques," a group of Chopin, and Liszt's "Hungarian Rhapsody, No. 12," were included in her program. M. K. R.

Alice Verlet, March 17

An audience of liberal proportions assembled in Carnegie Hall on Friday night to listen to and applaud Alice Verlet, a Belgian soprano well known on the operatic stage, particularly in France. Mme. Verlet had sung in New York before, though not recently and her gifts apparently were familiar to many in her audience. She began her program with two Mozart airs, "Batti, Batti," from "Don Giovanni," and "L'Amore Saro Costante," from "Il Re Pastore," which she achieved with the taste and skill of an experienced Mozart singer, if not with faultless intonation in bravura passages. She sang also a group of French songs by Debussy, Vidal and Bordes and, also in that tongue, two Grieg numbers and one by Tchaikovsky. There was a group in English which included Henry Hadley's "The Time of Parting," to words of Tagore, listed as "New." A. Walter Kramer's "Swans" and Dagmar de C. Rybner's "Pierrot" were among the most heartily applauded numbers, the latter being repeated.

Throughout her program the soprano sang smoothly and gracefully, with evident sympathy for the sentiment of her numbers, if with a somewhat unvaried lyric style. Her voice was of most frequent charm in medium compass, some of the higher notes sounding less fresh and lacking in support, and with some deviations from pitch.

Mme. Verlet was assisted by Xavier Cugat, a youthful violinist, who played a group of solos with a small, sweet tone and reposeful style. John Warren Erb was an altogether satisfactory accompanist for Mme. Verlet, and Antonio Lora did similar duty for Mr. Cugat. O. T.

Martin Richardson, March 17

There was no lack of variety in the song program which Martin Richardson, tenor, gave in Aeolian Hall on Friday afternoon, though the names of the greater song writers were not prominent among the composers represented. Mr. Richardson's best singing was in his first group, which comprised the best music of the afternoon. Handel's "Ye People, Rend Your Hearts," and "If With All Your Hearts," from "Elijah," were bracketed in this group with the same

[Continued on page 13]

Recitals and Concerts of Week in New York

[Continued from page 12]

composer's "Care Selve," Paisiello's "Nel Cor Più Non Mi Sento" and Caccini's "Amarilli." Two operatic airs, "Le Réve" from Massenet's "Manon" and "Spirto Gentil" from Donizetti's "La Favorita," were included in a later group, and there were half a score of songs in English of varying and unequal merit. Mr. Richardson, who had an operatic début in Italy and has appeared in numerous American cities, proved himself a singer of experience, with skill in the management of the head voice and intensity of utterance to commend him to his audience, but with a production lacking in uniformity and a tone variable in quality. He was cordially received. Gordon Hampson was the accompanist.

O. T.

Rubinstein Club, March 18

The fifth afternoon musicale of the New York Rubinstein Club, of which Mrs. William Rogers Chapman is president, was given at the Waldorf on Saturday. Justin Lawrie, tenor, sang "Forse una Volta," by Orsini; "Luna d'estate" and "Beau Soir," by Debussy; "Les Berceaux," by Faure, and "T'es Yeux," by Rabey. Fernando Guarneri, baritone, sang the Brindisi from Thomas' "Hamlet," "Come Love Me," by Vanderpool, "Notte di Senteamento," Neapolitan Capolongo and "Dorna Maggie," by Di Capua. Three duets, "Col Langue Sol Cancellar," from Verdi's "Forza del Destino," which were given in costume and with stage action, "Mamma Mia Chevo Sape," by Nutille, and "Vieni Sul Mar," anonymous, were sung by Mr. Lawrie and Guarneri. Miss Esther Rhodes, harpist, played an "Arabesque," by Debussy, "Serenade," by LeBano, "Prelude," by Hasselmans, "Mazurka," by Schuecker, and "Impromptu," by Tedeschi.

Adele Bliss, March 18

Adele Bliss, soprano, who was heard in a concert several years ago, made her New York recital début in Aeolian Hall on Saturday evening of last week. Miss Bliss began her program exactly one half-hour after the scheduled time. She exhibited a well cultivated voice, somewhat uncertain as to pitch occasionally and a little insecure in its high tones, but of fine quality and considerable volume. In a group of early Italian numbers, Paisiello's "Chi Vuol la Zingarella" was the best sung, and in her French group, Leroux's "Le Nil" was delivered with excellent tone and clear diction. A group of Russian songs and one of songs in English completed the program. Lina Coën at the piano, provided excellent accompaniments.

J. A. H.

Concerts Internationaux, March 18

E. Robert Schmitz, pianist, assisted by John Barclay, English baritone, on the morning of March 18, gave the last of the series of musical programs at the Hotel Ambassador, sponsored by Lady Dean Paul under the name of Concerts Internationaux. The series was devoted to latter-day music and Mr. Schmitz's program followed the plan in presenting works of Arthur Honegger and Mariotte, interspersed with Debussy. The "Impressions Urbaines" of Mariotte which, Mr. Schmitz played last week, withstood the test of a second hearing excellently. It is a sound composition which achieves its end of depicting harshness and cruelty without an excessive use of tiresome dissonances. Mr. Schmitz encompasses its technical difficulties in superb fashion. The other numbers, less pretentious, the pianist has played before in New York. Mr. Barclay, who has an exceptionally beautiful voice, sang with intelligence and distinction songs of Magnard, Florent Schmitt, Deems Taylor, Eugene Goossens and Joseph Marx. The two Goossens numbers possessed unusual charm. Mr. Barclay's style and diction were admirably suited to the compositions. Frederick Bristol was the accompanist.

L. B.

Miron Poliakin, March 19

The second recital of the season by Miron Poliakin, violinist, was given in Carnegie Hall on Sunday afternoon. The program comprised the Vitali Chaconne;

the Mendelssohn Concerto in E Minor; the Saint-Saëns "Havanaise"; a miscellany of smaller numbers, and as a concluding piece, the Wieniawski Polonaise in D. The artist's style was disclosed again as a rhythmically incisive one, and his tone as one of ingratiating quality. Dexterity marked all his work. The accompanist was Paul Frenkel.

R. M. K.

Ossip Gabrilowitsch, March 18

Seldom has Ossip Gabrilowitsch played with more of poetic beauty than on Saturday afternoon in Aeolian Hall, when he gave what was announced as his last recital in New York this season. His program was one admirably chosen to bring to the fore the best qualities of his art. Beginning with Mendelssohn's "Variations Sérieuses," his list included the A Minor Sonata, Op. 120, of Schubert, four Chopin pieces and two Brahms numbers. The C Minor Prelude and the Scherzo, Op. 20, were superb examples of Chopin playing and the Brahms E Flat Rhapsody—how tawdry the Liszt Rhapsodies are beside this music!—was one of the salient delights of the afternoon. The audience could scarcely have been more enthusiastic.

B. B.

International Composers' Guild, March 19

Further examples of present-day writing figured in the second program of the International Composers' Guild last Sunday evening at the Greenwich Village Theater. Most significant was Ravel's "Placet Futile," written for voice, two flutes, two clarinets, piano and string quartet, and which, in the superb interweaving of its instruments, equalled in subtlety the verses of Mallarmé which furnished the inspiration. In the group with the Ravel work were three other ensemble numbers. Of engaging quality was the joyous "Madame Noy" of Arthur Bliss, for voice with flute, clarinet, bassoon, harp, viola and bass. A smaller combination was utilized in Kramer's wordless "Interlude for a Drama," with voice, piano, oboe, viola and 'cello, a lovely work, the fluent melody of which is pervaded by a mystic twilight quality.

The skill of Maurice Delarge was showily displayed in his rococo "Benares: La Naissance de Bouddha." The four works were interpreted by Mme. Eva Gauthier, apostle of the moderns, and by the Chamber Music Art Society, assisted by Marie Miller, harpist, M. Matthieu, oboist, and A. Walter Kramer, at the piano, in his own work.

Mme. Gauthier's other numbers included a group of Russian songs, two delightful children's songs by Stravinsky and two in his more serious vein, "Myosotis d'Amour Fleurette" and "Le Pigeon." Two other songs sung by her were supplied by an extremely young writer, Vladimir Dukelski, unsparing in his demands on the voice, and who apparently has lingered lovingly in the Stravinsky atmosphere. Leroy Shields, who accompanied Mme. Gauthier in these songs, later played a group of solos by Zoltan Kodaly, and also seconded Gustave Tinlot's fine playing in a taxing Sonata for violin and piano in two connected parts, by Florent Schmitt. Lawrence Strauss, tenor, was the other assisting vocalist, presenting in admirable fashion, Carl Engel's lovely "In a Twilight Garden," and his "Marching," the lilting quality of which stirred even this erudite audience to demand an encore. Mr. Strauss did justice also to Vaughan Williams' "Bredon Hill" for voice with piano and string quartet, a somewhat long-spun text, but written in this Englishman's usual captivating and delicate style. It was one of the impressive offerings in an evening filled with novelty. Carlos Salzedo, as conductor in all the ensemble numbers, lent his guiding hand throughout the program.

F. R. G.

John McCormack, March 19

John McCormack sang what might have been a St. Patrick's Day program at his concert Sunday evening, March 19, in the Hippodrome. The audience was a typical one in size and in its eagerness to applaud. It overflowed so as to fill virtually the huge stage, and it never permitted the final piano passages of a song to be heard, once the tenor had finished spinning out his tone.

This haste to express approbation of the singer while the piano was endeavor-

ing to round out the cadence might have seemed a little discourteous to the Irish composer, Herbert Hughes (not Rupert, in spite of all printed bobbles to the contrary), who accompanied Mr. McCormack in a group of old airs arranged by Mr. Hughes. He seemed to take it all as great fun, however, and had to bow many times along with his interpreter. The Hughes arrangements were of "Oft in the Silly Night," "The Light of the Moon," "Silent o'Moyle" and "Dear Little Shamrock," all effectively atmospheric, musicianly and unostentatious in their adaptation of the familiar old melodies.

In fine fettle, Mr. McCormack also sang a Mozart rondo, "Per Pietà non Ricerate," Strauss, Wolf, Brahms and Schumann songs, a first-time lilt, "On Eribeg Island," by H. O. Osgood, and, by request, Loughborough's "Ireland, Mother Ireland." Edwin Schneider, as ever a delightful accompanist, also was represented by his song, "Your Eyes." Donald McBeath played two violin groups attractively, and joined Mr. McCormack in providing a succession of extras.

O. T.

Police Hero Fund Concert, March 19

The Police Hero Fund was richer by several thousand dollars because of the concert given by the Symphonic Ensemble of New York, Inc., John Ingram, conductor; Charlotte Rozé, soprano; Oscar Ziegler, pianist, and Helen Ware, violinist, at the Vanderbilt Theater on Sunday evening. In the overture to Wolf-Ferrari's "Secret of Suzanne," Valse Triste by Sibelius, and the "Children's Corner Suite," by Debussy, this enterprising organization again demonstrated the fact that it has already acquired an artistic stature of real significance. It would indeed be difficult to imagine a more perfect ensemble than that displayed in the second number. It was all that could be desired in the way of tonal balance, rhythmic precision and shading. In "Connais tu le Pays" from Thomas' "Mignon," Miss Rozé disclosed a voice of lovely and sympathetic quality, which she used with artistic effect. Excellent diction and an ingratiating

personality made her work noteworthy and the audience demanded two encores, for which Miss Rozé gave Gounod's "Ave Maria," and "My Little Grey Home in the West." Miss Ware played one of her own compositions, "Cinka Panna," which was well received. Mr. Ziegler, in Liszt's Concerto in E Flat, again proved himself an artist of the first rank. His playing was distinctive for its brilliancy and the musicianly qualities which it disclosed. After more than a half-dozen recalls he consented to play an extra.

H. C.

E. Robert Schmitz, March 19

In the last of three recitals at Rumford Hall, E. Robert Schmitz, on Sunday evening, March 19, devoted his energies to a program which, with the exception of the Beethoven Sonata Appassionata and three Chopin Etudes, bore only the names of the younger moderns. Mr. Schmitz's program was again one of exceptional interest, bringing forth several compositions virtually unknown to American audiences. Albeniz was represented by two pieces, "Evocacion" and the familiar "Puerto." Turina's "A los Toros" was given a stirring interpretation and was followed by Cyril Scott's "Solemn Dance." A prelude of Rosalie Housmann, Griffes' beautiful "Fountain of Aqua Paola," and the "Juba Dance" of N. Dett comprised a second group. The program closed with the "Carillon" of Liapounoff, Rebikoff's "Danse des Odalisques" and Balakireff's "Islamey," all compositions of surpassing interest.

L. B.

Maia Bang Weds Swiss Baron

Maia Bang, violinist, daughter of the late Bishop Anton Christian Bang, Primate of the Norwegian Church, was married to Baron Carl Hahn, a captain in the Swiss Army, on March 15, at the home of William de Sadler in New York. Professor Leopold Auer gave the bride away, and the Rev. Christian Bruun officiated. Katherine Garrison and Capt. J. H. Schmidt were the attendants. The couple will spend their honeymoon in Florida returning to New York to make their home here.

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Alice Gentle Sings the Aria of an Opera Free Lance

Mezzo-Soprano of Scotti and Ravinia Park Companies Tells of Her Work as a Prima Donna—Chicago's Summer Opera Colony—Faithful in the Cause of Art: One Automobile—Call of Ravinia Comes in with the Spring



THE successful free lance in opera is a species of artist that in America is not often met with, owing perhaps to the paucity of major opera companies. The fact that possibilities of "guest" appearances with organizations are more limited than is the case in Europe in some measure accounts for the leisurely progress to fame that too often attends youthful and promising careers. At least, such is the verdict recently pronounced by Alice Gentle, prima donna mezzo-soprano of the Scotti and Ravinia Park Opera Companies.

Miss Gentle, who has almost achieved the distinction of being the un-interviewed diva, indicated that her withdrawal several seasons ago from the first opera company of the United States was a voluntary decision, prompted by a desire to assume a greater variety of rôles. Successes achieved since that time have abundantly justified her decision. As *Tosca*, as *Carmen*, in the rôles of *San-tuzza* and especially of *Anita* in Massenet's *"La Navarraise,"* the artist has taken an outstanding place in the affections of a large body of operagoers.

"The free lance's life is immensely interesting," said Miss Gentle recently. The artist, with her husband, Jacob R.

Proebstel, was enjoying a short "breathing spell" in New York before resuming a concert tour. "And it is satisfying to prove that it 'can be done.' Do not be deceived about the extent of my leisure though," she warned. "I have just six weeks in which to recuperate—which is about what any self-respecting opera singer should require!"

The Call of Ravinia

This is the time of year when what the artist playfully describes as "the Call of Ravinia" begins to be plainly heard. At the close of the Scotti tour, beginning in May and including the larger cities of the Middle-West and returning East for a final engagement at Newark, N. J., Miss Gentle will again be a member of the excellent organization near the Lake City.

"We all like Ravinia," the artist says, "and of course there is quite an operatic colony nearby in the summer. Highland Park, the suburb of Chicago, is easily accessible, and there many artists are accustomed to take houses for the season. I must tell you of the service to art performed by our automobile last season! I think that twelve was the average burden of that car, our impromptu jitney line to Highland Park becoming very popular among our artist friends. You have no idea how many indispositions occurred after performances, instead of before! And who could have refused a sick person?"

"Our automobile, besides, is amphibious. This quality made it very useful on a recent series of concert engagements in California during a rainy season. We set out in it from San Francisco, and fared pretty well until the last lap of the journey, between Santa Ana and San Diego. The Los Angeles Philharmonic was waiting for me as soloist. Mr. Behymer wired to us please to take a ferry-boat! But we arrived an hour or so before the concert, after a fifty-mile detour. I went on and sang the aria from Debussy's *'L'Enfant Prodigue,'* but if it had not been for Mr. Rothwell's arm,

[Continued on page 40]



ALICE GENTLE Photo by Fernand de Guelde, Chicago, Ill.

In Two of Her Favorite Rôles. The Larger Portrait Shows Her as "Carmen"; in the Inset She Portrays the Emotional Tensity of "Anita" in "La Navarraise"

NEW RECITALIST CAPTURES A CITY

Mr. Swinford sang, to capacity houses, two distinct programs on consecutive evenings (Feb. 7 and 8). The unexpurgated criticisms of his initial appearances in Providence, R. I., are reprinted below.

Jerome Swinford Only Soloist at Brilliant Recital

A song recital by a bass or baritone, alone and unabbed, is more often than not a dreary affair, something to strike terror to the heart of even the most hardened reviewer. There remain, to be sure, Mr. de Gogora, Mr. Werrenath, and this year we have had M. Chaliapin (though not, alas! in Providence) to prove that such affairs may be otherwise. And for two successive evenings a younger artist has given to local concertgoers one more example of the proverbial exception. At the Providence Plantations Club on Tuesday evening and again last night at Churchill House in a recital for the benefit of the Russian refugees, Mr. Jerome Swinford has sung before large audiences two different programs, both of unusual interest in themselves and both admirably given.

From season to season, following the almost unending stream of recitals by the younger singers, it is curious to observe even in the concert hall what may be fairly referred to as a national trait, a passion, almost, for what may be called "standardized" singing. That there are in America today many fine natural voices, voices well trained, is indisputable; that there is a lack of really interesting singers is equally undeniable. In scores they come, singers of adequate vocal equipment, of excellent theory and sound musical instruction. With almost equal regularity they pass and no impression is made that endures, that commands them or stirs interest in a future hearing. When one does come who departs from these practices, who eschews "efficiency" and in its place substitutes individuality, he has little trouble to assemble a listening company.

Such an one is Mr. Swinford. We have traveled far from the day when Rossini enunciated his famous dictum of "Voce, voce, voce," and in this day and generation a great deal passes for singing that would have sadly distressed the composer of "The Barber." And yet, whatever other attributes a singer may possess, there are still a few so old-fashioned as to demand a well-trained voice as the foundation upon which he must build his art. Mr. Swinford can sing, in fact, does sing very well. In like measure does he grasp the intellectual and emotional content of a song and thus, clearly forming it, possesses the technical means to project it to his audience. He comes to the stage easily, without pose or self-consciousness, and with the first few measures he has worked his mood and imparted the illusion, be it the suave Italianate grace of Mozart's air out of "Don Giovanni," the full voiced utterance of Gretcheninoff, or the Latin fervor of Massenet's rather syrupy air, which seems to be to baritone what Dali's air is to the contralto sisterhood. Mr. Swinford warily avoided the sentimental pitfalls into which it often tempts even the experienced singer, and in like manner gave charm to this or that song upon his program in itself of trivial worth. His singing of Tschalkowsky's "Pilgrim's Song" is a notable experience in the concert room.



Two recitals in as many days have not lessened the interest with which he will be heard here again in any degree. And that he will be heard here again goes without saying, for there were many in his audience last night who had sat before him the previous evening and who, to judge from the unmistakable token of applause, would gladly hear him again.—(J. Harvey Barber)—Providence News, Feb. 10, 1922.

Plantations Club Hall Crowded at Singer's Recital

Mr. Swinford is thoroughly musical, and he sings his songs with such evident enjoyment that his audience forgets to be critical.

There are pleasing qualities in his work. His voice is of excellent timbre, and he handles it with considerable skill. There is good diction also, and he keeps his voice well within its limit of power, avoiding forcing, as was shown in Schumann's "The Two Grenadiers," in which he gained effective climaxes by intensity of tone rather than by great volume.

The opening number contained songs which would tax the vocal resources of any singer. Each received intelligent treatment. The differing styles in the second song group were realized in musicianly manner, as were also those of the following group, in which negro spirituals were featured.

Mr. Swinford has a special liking for the negro art song, and he makes them interesting.—(A. F. P.)—Providence Morning Journal and Evening Bulletin, Feb. 8, 1922.

He sang the program with the same marked intelligence and musical understanding evidenced in his recital of Tuesday evening.

Mr. Swinford's voice is not of the greatest power, but it is of beautiful quality, and full of melody. Moreover, his tone production is admirable, and in many of his songs last evening the singer excelled in the variety of his tone color, and in a genuinely expressed feeling, notably in his delightful singing of "Forget Me Not."—Providence Tribune, Feb. 9, 1922.

One of the distinctive song recitals of the season—which deserves to be ranked among the notable musical features of the season.

Mr. Swinford sang all the songs on his program with exquisite finish of style, delightful art and purity of diction. A distinct charm of voice and manner won his hearers ere he had finished his first group, and an insistent encore followed.

Each one of the songs chosen by the singer was interpreted with a very evident musical understanding of its content and an excellent delineation of the various moods of certain of the songs, notably the lovely—though somewhat unfamiliar Hungarian song—"Forget Me Not."—Providence Tribune, Feb. 8, 1922.

The charm of his natural gifts and the fine musical intelligence which directs his fine voice were made manifest in his first group of selections last evening. A fine, robust power is under perfect control, and there is a velvety quality that carries through all tones, leaving no suggestion of forcing to secure effects in the upper voice. In several of his selections he displayed astonishing volume with the slightest effort, but volume was never reached at the expense of beauty of tone.

It is gratifying to hear a singer of such abilities devote attention to the old negro spirituals, which he sings with such charm that the hearer could easily listen to a whole program of them.—Pawtucket Times, Feb. 8, 1922.

Newark Festival This Season May 5-9 with Gigli, Sundelius and Grainger

Mr. Swinford is ending his second season as baritone soloist at the First Presbyterian Church, New York

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HIGH LIGHTS from the Current Tour of FRANCES NASH

American Pianist



Photo by Heyn

MINNEAPOLIS (With Minneapolis Symphony Orchestra)

A Delightful Artist.

The solo part was exceptionally well played by Frances Nash, an artist so genuine that the straightforward clarity of her playing constitutes the finest kind of charm. With a tone of unusual richness, Miss Nash has, above all, a clear directness and freedom from affectation which bespeak a thorough artist both by instinct and training. Her playing of the concerto was so good as to make one eager to hear her in recital and to learn the application of her talent to music of various types.—*Minneapolis Daily News*, Feb. 13th, 1922.

Miss Nash is a very gifted young woman, who plays with intelligence, has a good sense of dynamics, and is blessed with musicianship. It is hoped we shall have the pleasure of hearing this young woman on some future occasion.—*Minneapolis Eve. Tribune*, Feb. 18th, 1922.

DES MOINES (In Recital)

Frances Nash, charming and refined herself, gave sincerely and intelligently of her talents in a program which compassed modern and romantic composers. Her tones were exquisite, her technique as clean cut as it was brilliant and her staccato and octave passages were exactly handled with an amount of fastidiousness.

Her group of modern compositions were handled in a sensitive, artistic manner and her final Liszt numbers proved that Miss Nash has power and force to furnish on demand.—*Des Moines Capital*, Feb. 7th, 1922.

Miss Nash showed admirable qualities in her playing. She produces a good singing tone, a splendid clear-cut technique that held complete mastery. In lighter numbers such as "May Night" and "Claire de Lune" she exhibited excellent taste and mood, and in the "Polonaise" beside technical brilliancy she gave a most comprehensive and intelligent interpretation.—*Des Moines Register*, Feb. 7th, 1922.

DIRECTION: EVELYN HOPPER
AEOLIAN HALL, NEW YORK CITY

Miss Nash has again returned to Paris but will be available for engagements in America during late January, February and March 1923

GREENSBORO (In Recital)

Miss Nash in Magnificent Concert, an Artist of High Ability. The recital by Frances Nash, pianist, was an event that will be long remembered. Miss Nash's program was in one sense a formidable one and perhaps the finest tribute to her ability was the very fact that she could make such a program comprehensive and interesting to an audience not composed exclusively of music students. It is Miss Nash's extraordinary ability to maintain the outline of her phrases, no matter how colorful the passage, that makes her playing of Franck a joy forever. Other high lights of the evening were the performance of Saint-Saëns' "Etude en Forme de Valse," overwhelmingly brilliant, and Liszt's Polonaise in E Major, No. 3. One's ears were ringing with the stupendous finale of the polonaise. Her physical strength may not match that of Ganz or Bauer, but, like Mercutio's wound, 'twill serve.

To add that her playing of the Chopin encores was quite as satisfactory, is to credit her with high ability from one extreme of the pianist's art to the other. Yet it can be said in all truth. No woman has appeared here in recent years who is her superior, nor is one likely to appear soon.—*Greensboro, N. C., Daily News*, Jan. 11th, 1922.

BLOOMINGTON (In Recital)

Frances Nash Thrills Audience.

Frances Nash swiftly convinced her audience last night that she is a pianist justifying the title virtuoso. Hers is stupendous power of the modern impressionistic school, one that lays great stress on tonal effect and her marvelous flexibility of finger work and overpowering technique paying their tribute to the compositions she selects to play.

The program of last night was what one would expect from an artist possessing youth, vigor and primarily sympathy with all that is modern. The fugitive themes of Franck seemed to take definite form and have plan, balance and unity, under the fingers of Miss Nash as directed by a mind that has a wonderful grasp and an ability to carry over the composer's real message.

Miss Nash can play Liszt as it is seldom heard and it is easy to understand how Europe, South America, and now her own country acclaim in Frances Nash a vivid, masterful, vigorous young artist, exponent of the modern manner of thought and method and possessing a decided charm and personality.—*Bloomington Herald*, Feb. 25th, 1922.

With authority born of a highly developed gift, Frances Nash won her way into the esteem of a large audience, at the Coliseum yesterday evening. She filled the great expectations that had been built up and displayed brilliancy and charm in an exacting program.

Pleasing to look upon, Miss Nash attracted not only the ear but the eye, and sent her audience home after the final encore with something interesting to remember.—*Bloomington News*, Feb. 25th, 1922.

CHICKERING PIANO
AMPICO RECORDS

Althouse and Nevada Van der Veer Sing
in Carmel, Pa.

Mt. CARMEL, PA., March 12.—The Aeolian Choral Club presented on Monday evening, March 6, in the High School Auditorium, Paul Althouse, tenor of the Metropolitan Opera, and Nevada Van

der Veer, contralto, in an excellent joint recital. Mr. Althouse scored in the "Che gelida manina" aria from "Bohème" and then in songs by Gruen, Elgar, Novello, Clarke, Stickles, White, Martin and Kramer. The "Il est doux" aria from Massenet's "Hérodiade" was Mme. Van der Veer's operatic offering, for which she was applauded heartily. She fol-

lowed with songs by Rachmaninoff, Rimsky-Korsakoff, Paulin, Chabrier, Watts, Scott, Strickland and the "Song of the Robin Woman" from Cadman's opera "Shanewis." Rudolph Gruen was the splendid accompanist of the evening.

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Hans Kronold's Friends to Join in a Memorial Concert in New York



The Late Hans Kronold

There died recently in New York City Hans Kronold, an old type musician and 'cellist, who had become known to thousands by the beautiful and sympathetic tone that he produced on his instrument and by his readiness to assist in every charitable and public purpose that appealed to him. Indeed, he devoted so much time to helping others, that his income was wholly out of proportion to his merit. So when he passed away, this wholesouled, sincere man left his family virtually penniless.

Thus a few of his friends have gotten together and under the direction of the public-spirited chairman of the committee, Baroness Graus von Klenner, have arranged to give a memorial concert in Carnegie Hall, Sunday afternoon, May 7. Such funds as may be raised at this concert are to go to the family.

Among those who have already volunteered are the celebrated cantor Joseph Rosenblatt; the chorus of the Rubinstein Club under the leadership of William R. Chapman; Leo Schulz, the noted 'cellist with an ensemble of other 'cellists; Earle Tuckerman and a number of harpists. Henry Hadley has volunteered with fifty musicians. There will also be many notable soloists who will be announced later. The committee meets each Sunday at half past two in the studio of Mrs. Charlotte Babcock, Room 915, Carnegie Hall.

Among those who are taking an active part in promoting the success of the fund are John M. Fulton, President of the Musicians Club, who is acting as treasurer; Miss Mildred J. Kemsler, recording secretary; A. R. Rosenfeld, secretary; Henry Hadley, chairman of the Artists Committee; Harry Barnhardt, chairman of the committee of arrangements and Anson Baker, chairman of the program committee.

If only one per cent of the people who had an evening's happiness from the playing of Hans Kronold will take an interest in this concert, something at least will be done for the loved ones whom this great, sincere and very lovable musician was not able to provide for.

JOHN C. FREUND.

Book Erna Rubinstein Rapidly

Although she has been in America barely six weeks, Erna Rubinstein was booked during one week recently for engagements at the University of Minnesota at Minneapolis, on March 30, as substitute for Ysaye; at the Bethany College Festival in Lindsborg, Kan., on Easter Sunday, and in Denver in March, 1923. The Denver contract was signed by Robert Slack, a local manager, on the morning after he heard the young violinist in her second appearance as soloist with the New York Philharmonic.

CITIES THIS SEASON

IN WHICH

DICIE HOWELL

HAS APPEARED IN

RECITAL — CONCERT — ORATORIO

ST. PAUL, MINN.

"Miss Howell was received cordially. She sings with perfect tonality. She observes every nuance, and seeks to interpret each number intelligently and artistically. Her interpretative attitude toward the art which she would exemplify is in the highest degree commendable."

St. Paul, Minn., Oct. 27, 1921



Photo by Weiss

BUFFALO, N. Y.

"Miss Howell gave excellent account of herself in work which was thoroughly artistic. Finish and authority marked her delivery. She pointed the emotional content of later lyrics by her warmth of feeling and power to color the tone, and in songs of florid design, vocal flexibility gave ease and clarity to her utterance. Her production is without effort. She attacks upper tones with freedom and clarity."

Buffalo Evening News, Dec. 1, 1921

SUPERIOR, WIS.

"A large sized audience greeted Miss Dicie Howell. Miss Howell's voice is of unusual range and volume. Her numbers were well received and she was obliged to respond to encores."

Superior Telegram, Oct. 30, 1921

SYRACUSE, N. Y.

"Miss Howell possesses the first requisite of a singer; an extremely beautiful voice, which she used with taste and intelligence. Her climaxes were thrilling. We have rarely heard a singer so interesting vocally, with such freshness and purity of tone combined with fine interpretative powers. She aroused the audience to great enthusiasm."

Syracuse Post Standard

Miss Howell at

GREENSBORO

Dicie Howell's recital at Greensboro College, Feb. 3, proved a veritable triumph.

"Miss Howell sang in a fashion that drew sincere and enthusiastic applause, her interpretation of the classics, Handel, Bach, Mozart, Gounod, rose above mere excellence and attained magnificence," said the *Daily News*. Her voice is remarkable for splendor and it is in the mighty songs of the old masters that she shines.

Ridgewood, N. J. Oct. 16th
Peekskill, N. Y.—St. Mary's School. Oct. 17th
New York City
Columbia University Nov. 3d
New York Euphony Soc. Nov. 5th
Port Chester, N. Y. Nov. 11th

New Brunswick, N. J. Nov. 20th
Brooklyn, N. Y.—Brooklyn Inst. Series. Nov. 25th
Stamford, Conn. Jan. 8th
Bayonne, N. J. Feb. 1st
South Norwalk, Conn. Feb. 19th
Hartford, Conn.—Woman's Club. Feb. 20th

COMING ENGAGEMENTS

Lock Haven, Pa.—Recital. March 27th
Detroit, Mich.—Ninth Symphony—Beethoven. March 30th
New York City—Columbia University. April 6th
Roanoke Rapids, N. C.—Recital. April 12th

Pottsville, Pa.—Recital with Walter Greene. April 18th
Trenton, N. J. April 24th
St. Joseph, Mo.—Festival. April 28th
Winston-Salem—Festival. May 29th and 30th

Buffalo Festival Oct. 3d, 1922

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J. Lawrence Erb, Director of School of Music, University of Illinois: "I shall take pleasure in ordering a copy at once for the University library, for it is the sort of work that we shall want to refer to many times."

Hollis Dann, Former Professor of Music, Cornell University: "The book arrived this morning. It is a marvel of completeness and of useful information. Congratulations!"

This is the earliest opportunity that I have to congratulate you upon MUSICAL AMERICA'S GUIDE, which I received a few weeks ago.

I do not remember ever having had such a valuable reference book and I think that MUSICAL AMERICA'S GUIDE is the most complete book I have ever seen. It gives such explicit information in concise form, which is a great help and assistance in one's work. I hope that you may continue to issue it every year.

Wishing you continued success, I am, with best regards,

Sincerely yours,
Annie Friedberg.

"A recent publication containing much valuable information to artists, students and persons interested in music, is MUSICAL AMERICA'S GUIDE."—Lawrence (Mass.) Evening Tribune.

Surely MUSICAL AMERICA is to be complimented on this publication, whose mine of information can be made so far reaching. I have been through it pretty thoroughly and find there is much which an office like mine could glean from it, but I am particularly impressed with the exceptional value it is to the aspirant, whose number as you know is legion. Every day I am compelled to say "No" to artists who approach me for management, and many of them, I am sure, are worthy of what I can do for them. Those who have any business instinct should be able to do much for themselves with the use of such a reference book as the one you have edited. I wish I could point out its advantages to them, because I wish them all, especially our American artists, much good luck.

Yours sincerely,
Catharine Bamman.

"The 1921 edition of MUSICAL AMERICA'S GUIDE is a book of inestimable value to musicians everywhere."—New York Morning Telegraph.

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"It is an important book of reference."—Baltimore Evening Sun.

MUSICAL AMERICA'S GUIDE for 1922

Edited and Compiled by

John C. Freund

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Its practical articles for those concerned in music, its directory of communities, great and small in musical prominence, its list of managers, the content of its advertisements; all this is information which was eagerly sought heretofore, but never before obtainable.

Then came MUSICAL AMERICA'S GUIDE, in which was compiled all this material; then came the commendation of the press, praise from musical artists, compliments from journalistic contemporaries, in short, the general acclamation by the musical public.

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"A very useful work of reference for musicians is MUSICAL AMERICA'S GUIDE."—Philadelphia Public Ledger.

Apathy of People Imprisons Our Vast Art Resources

[Continued from page 5]

lic, through every possible educational channel, a knowledge of what music is and what it can immediately do for the individual through the orchestra is the way in which to lay the foundation for the establishment of the hundreds of great symphony orchestras which, without any doubt, are about to be formed and maintained on ample, generous lines in all the fairly larger communities in the United States and the entire world.

Urges Free Concerts in Schools

I now desire to see this accomplished in Detroit: that in the coming season the forty concerts played at an admission fee to the children and their parents and others in the community, shall be incorporated in the music curriculum of the School System of Detroit, free to the children and only for children. The interest that they will then create in other older people to hear the orchestra will result in a greater attendance at Orchestra Hall and a demand for a larger number of concerts there. This will automatically provide an increasing channel for support of the orchestra other than through voluntary contributions and will decrease the deficit correspondingly each year.

There is, in addition to this method of bringing the orchestra ultimately to a basis of being self-supporting, another channel of revenue which for the first time in the history of any symphony orchestra I inaugurated in Detroit in the Autumn of 1921. Among the things that stared me in the face almost audibly crying out for incorporation in the activities of the symphony orchestra were the possibilities of Orchestra Hall as a place in which the function of the symphony orchestra would not be only of symphonic concerts, but as an integral part of a Drama-music Season and an Opera Season. For months I worked over the problem in my mind of how such a thing could be presented to the Board of Directors as feasible and profitable. From a number of angles I did present it to the Board of Directors and had it turned down, and although it stood before me as a thing of possible successful achievement in its very first season, the constant rebuffs I received almost made me believe that I should abandon for the time being the idea of a Drama-Music Season—a Season of plays with and without music. But so strong and energetic were its inherent qualities that it forced itself back upon me with the solution of its birth handed to me on a silver platter, as it were. At a final presentation of it to the Board of Directors it was unanimously passed with this provision, that I myself should go out and get underwritten the estimated expense of a six weeks' season, which Sam Hume (with whom I had been negotiating to direct such a season) had presented to me.

Had Planned Opera Season

This season of six weeks resulted in a profit in actual money of \$500 to the Society and assets of scenery, costumes and

electric lighting effects amounting to over \$8,000, thus laying the foundation for a succeeding season from which, if properly managed, there will be a profit for the Maintenance Fund of the Orchestra of not less than \$10,000 and possibly as much as twenty or twenty-five thousand.

It had been my intention to follow it up this coming Spring with an Opera Season carried out on the same lines, but that required both an amount of time and a degree of energy which I have not been able to see my way to giving to it, and so I have not put it through. But from the experience of the Drama-Music Season I see perfectly well that there can be developed around the activity of a symphony orchestra the activities of a great Repertory Theater that shall produce plays with music, plays without music, dance dramas, ballets and grand opera both tragic and comic on a scale of expenditure and with results in the singing, acting and staging under proper direction, which will be amazing in their economy on the one hand and their quality on the other.

Our American communities, a great many of which I have had a chance to visit during my tenure of office here, are

bursting with the facilities and abilities and resources to do all that I have indicated and outlined. It requires only an organization of these latent forces under wise and enthusiastic direction to give to any sizeable community in the United States resources of its own in the way of entertainment and aesthetic refreshment and recreation which are utterly lacking under the present system of waiting for some other community, usually a long distance off, to provide out of its material richness and spiritual poverty. It needs but to spend a winter in such a place as Detroit, where one is forced to take whatever the New York theatrical managers choose to send here to realize that communities of this kind must learn to be self-entertaining and with the kind of resources that were revealed in our Drama-Music Season to be waiting around the corner, so to speak, to be used, it is quite apparent to me that they can be.

To make the symphony orchestra the center of a great drama-music activity in a community is to establish the focal point to which the creative art spirit that teems in America may turn for its emergence into the splendid career in music and drama which awaits it and from

which it is now shut off for lack of a place to function. Ability, enthusiasm, plasticity, ingenuity and inexhaustible resourcefulness are here in our great land on tip-toe to pour out an immense new stream of energy through music and drama into the lives of all the people. Let the people establish and maintain orchestras that the blessings possible through their existence may enrich the material well-being of our country with invigorating and exalting spiritual forces, forces necessary to fulfill the radiant destiny of this land of the free—free to achieve the greatest accomplishment yet known in the history of the world.

Bori to Sing for Rubinstein Club

A costume recital will be given by Lucrezia Bori, soprano of the Metropolitan Opera Company, for the Rubinstein Club, Mrs. William Rogers Chapman, president, at the Waldorf-Astoria, on the evening of March 28. Her program will be followed by the annual ball of the club. Plans are now being made for the club's nineteenth annual White Breakfast, scheduled for May 6. The evening of April 18 is to bring the next evening choral concert.

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went wild with excitement."
—Max Smith, *N. Y. American*.

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siasm and abandon."
—*Colo. Springs Telegraph*.

CHEERED MASTER PIANIST

AN EXTRAORDINARY DEMONSTRATION FOR
IGNAZ FRIEDMAN YESTERDAY

A Technic Dumbfounding to the Audience, but
Technic Was Only Half the Tale—Pole's
First Kansas City Appearance

"Not in many years, certainly not in the memory of the younger generation, has there been such piano playing or such a response to piano playing as there were yesterday afternoon when Ignaz Friedman appeared on the stage of the Shubert Theater. At the end there were cheers; not one, but many.

"There was nothing incongruous in giving one pianist a reception that would have been big enough for half a dozen great ones. It seemed hardly to repay such a spiritual, mental and physical outpouring. And there had been applause enough to justify at least four times as many encores as were granted—lest any should wonder at there being only four, it should be explained that yesterday was the seventh day in succession Friedman had played recitals and that tomorrow night he will play in Lawrence. There had to be a limit somewhere.

ALMOST INCREDIBLE REFINEMENTS.

"Yesterday's program began with three numbers from spinet and harpsichord days, a 'ballet' arranged from Gluck by Friedman, Mozart's A minor rondo, and a Hummel rondo in E flat. Excepting one or two phrases, the entire group never rose above what might be called a 'piano.' It seemed inconceivable that there could be so many gradations of tone downward; from soft notes like bells heard from a distant hill, down to an infinitesimally fine thread of tone, so pure as still to carry perfectly throughout the theater.

"The result was so unusual and unexpected the audience hardly understood. The music was none too familiar, and the effect perfectly novel. Twenty-four variations and a fugue on a Handel theme, by Brahms, followed, and left a memory of passably interesting music fused into a gorgeous whole by a technic so vast that it could not be obtrusive. It was Brahms, but Brahms clarified almost to the Mozart stage. Very difficult, it appeared easy, and it added a crashing climax and all the gradations downward, to the list of Friedman tonal accomplishments.

REVELATIONS IN CHOPIN.

"Having established his ability to do anything he chose with his piano, the Pole entered a group of familiar Chopin pieces. The Opus 62 Nocturne was made ravishing by the, apparently, simple device of picking a note out of a sustained chord, letting the rest of the chord die out, and then taking up the thread of the piece with a note so fragile as to seem one of the overtones from the string already sounding. The three studies, the 'Butterfly,' the 'double note,' and the C major, were started at such a dizzy pace that it seemed humanly impossible either to retard or accelerate the tempo.

"The Opus 42 Waltz, and the almost equally familiar fantasie impromptu, Opus 66, were 'Friedman arrangements,' in everything but the notes; there were even a few extra notes tossed in. The Opus 53 Polonaise seemed at one instant to be a glittering spray of notes, and at the next a succession of rolling chords from the pipes of an organ behind the velvet curtain. The sensation of achieving such effects must be almost enough compensation for the lifetime of study required to produce them.

CHEERS FOR LISZT'S "TANNHAUSER."

"The last group combined the effects of the other three. Friedman's 'Musical Snuffbox' was delicate and whimsical and humorous. The pianist's Barcarolle was a picture of a sea calm, and troubled, and calm again. His arrangement of a Gaertner Viennese waltz is in no danger of meeting the fate of the Paderewski minuet—it is too difficult. And the Liszt arrangement of the 'Tannhauser' overture aroused the audience literally to cheers. Nothing so tremendous can be imagined coming from a piano. But it was there. Nor was it an orchestral effect; the music seemed to come from a gargantuan piano.

"After the Chopin group there were two encores, 'Elle Danse,' by Friedman himself, and the Chopin Mazurka. After the 'Tannhauser' there were two more, a companion piece of the programmed Viennese dance and the Liszt 'Campanella,' with which the pianist played as a boy might with a curious toy.

"To force the audience to leave, the curtain was dropped. They would cheerfully have stayed through another two hours. An unprecedented technic, combined with an equally unprecedented musicianship, was quite enough to hold them."
J. A. S.

—Kansas City (Mo.) Times, Feb. 15, 1922.

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Orchestra Has Three Concerts in Week—Siloti and Edna Peterson Heard

By H. W. Cost

ST. LOUIS, March 18.—Among all the concerts and recitals of a busy season no performance has attracted greater interest or evoked more sincere acclaim than that of Rudolph Ganz on March 17, when he played Tchaikovsky's First Piano Concerto with his own orchestra. The enthusiastic response of his audience was of the most spontaneous kind. In power, technique and expression, he was master of the instrument and the breadth of expression in his orchestral conducting seems to have spread also to his pianistic talents. Frederic Fischer conducted the accompaniment, as well as the introductory number, Goldmark's Overture "In Springtime." Mr. Ganz came back in the second half of the program to conduct for the first time here, Stock's Symphonic Variations in F, Borodine's "The Steppes" and the Chabrier Rhapsodie "España." Every man in the orchestra did his best to accord the conductor the greatest possible support.

On the morning of March 18 before an audience of about 3,500 young school children, Mr. Ganz completed a series of five free orchestral concerts before pupils of the public, private and parochial grade schools. These concerts were a Christmas gift from the St. Louis Post-Dispatch to the school children of the city and were given on Saturday mornings over a period of two months. It is estimated that at least 15,000 children attended and listened attentively to the especially arranged programs which were carefully explained by Mr. Ganz prior to each concert.

In speaking of the attention of the children Mr. Ganz said: "The young people are much more attentive and at times more courteous than the grown-ups. I hope we shall be able to have the concerts each year."

Last Sunday's popular concert was

made memorable by the appearance of Edna Gunnar Peterson, pianist, in her first reappearance since a similar engagement five years ago under Max Zach. This time she gave the Grieg Concerto No. 1 in a thoroughly artistic fashion. There was plenty of power, a wealth of beautiful tone and a most pleasing personality put into the work. She was accorded a fine accompaniment by Mr. Ganz, with whom she has previously studied, and was warmly received. The "Festival Procession," by George E. Simpson, a Kansas City business man, was given for the first time here and it met with favor. The second movement from the Tchaikovsky Symphony, No. 6, two short numbers by Pierné and the rollicking "Capriccio Espagnol," by Rimsky-Korsakoff, completed the program.

Arthur J. Gaines brought Alexander Siloti, pianist, to the Sheldon Auditorium on March 16 in recital, partly in response to popular request to fill out his course which was left incomplete through a cancellation by Emilio De Gogorza on account of illness. A crowded house listened to the artist in a program, arranged with a view of displaying all of his pianistic talents. His program contained in order the Schubert-Tausig Andante and Variations, three Etudes and Ballade in A Flat by Chopin, a Liszt group containing the D Flat Etude, Consolation, No. 5, and Rhapsody, No. 12. The entire last half of the program was devoted to Bach. These numbers included his own transcriptions of the Organ Prelude in E Minor and the Prelude to Suite No. 4 for 'cello alone, the Organ Prelude in G Minor and the Chaconne (in Busoni's transcription and Bach Society Edition). Mr. Siloti was most cordially received and added three encores.

On Tuesday night at the Odeon, Michael Gusikoff, violinist; H. Max Steindel, 'cellist, and David Pesetzki, pianist, gave a joint recital, presenting a program of very excellent music. Gusikoff played his Stradivarius, perhaps better than ever before. His first and biggest number was the Tartini "Devil's Trill" Sonata as arranged by Kreisler with its difficult cadenza, most admirably handled by the young man. Kreisler's "Liebesfreud" also was finely done. Steindel played an

arrangement of Servais' "O Cara Memoria" and Popper's Tarantelle, No. 2 with finesse and technique. Pesetzki gave a group which included Mozart's Variations, "Alt Wien" by Godowsky, Chopin's C Sharp Minor Scherzo and Moskowski's "Jonglerin." His playing was clean-cut and with thorough command of all the resources of the instrument. Together they played the Tchaikovsky Trio. Each artist played one number with the Duo-Art Piano; Steindel and Gusikoff using it as an accompanying instrument and Pesetzki playing with it a part of one of his own recordings. Mrs. David Kreishaber accompanied the other numbers and all were most heartily received, the audience demanding encores from all.

Application for Injunction Against Music Studio Dismissed

Justice Newberger of the New York Supreme Court on March 20 dismissed an application for an injunction restraining Mrs. Helen Augusta Hayes, New York teacher, from conducting a vocal studio in her home, adjoining the property of John L. Tonnelle, an attorney. The plaintiff alleged that the wall between his living room and that of Mrs. Hayes was so thin that he could not converse with anyone when Mrs. Hayes was given a lesson. Justice Newberger, in giving his ruling, said: "I should not feel warranted in granting a preliminary injunction on so slender a foundation as that instruction in singing conducted in an orderly and proper manner in this great city, teeming with multifarious activities, is *per se* to be adjudged a nuisance."

Estelle Heartt-Dreyfus Gives Recital in Los Angeles

LOS ANGELES, CAL., March 20.—Estelle Heartt-Dreyfus, contralto, was heard in a fine recital at the Gamut Club on the evening of March 9. From works by twelve composers she made up groups of Irish, Russian and Spanish songs, which showed the versatility of her gifts as an interpreter. Emil Ferir, violinist of the Philharmonic Orchestra, assisted, playing his own and other works. Grace Andrews was a capable accompanist. There was a full house, in spite of bad weather, and Mrs. Dreyfus had a fine reception.

JOPLIN WELCOMES ARTISTS

Matzenauer and Hempel in Recitals—Jackson School Wins Choral Contest

JOPLIN, Mo., March 18. — Margaret Matzenauer, contralto of the Metropolitan, was heard in concert for the first time in this city on the evening of March 14. The artist won her auditors with her exceptional voice and compelling presence. The concert was given under the sponsorship of the Fortnightly Music Club.

Frieda Hempel, soprano, with her assisting artists, Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, was heard on the evening of March 15, before perhaps the largest audience of the season. Miss Hempel's numbers were augmented by encores, which were demanded after each group of songs. "The Herdman's Song" as sung by the artist in the Jenny Lind centennial concert, was the best liked number of those presented. At the close of the performance the enthusiastic audience remained for four recalls. The artist's voice and charming personality, and the excellence of her co-artists, made the concert an exceptionally successful one. Miss Hempel was brought to this city through the efforts of the Fortnightly Music Club.

The Jackson School won first place in the grammar school chorus contest held recently, and received the prize offered by the Lions' Club. Ten choruses of fifty voices were entered. Each organization sang "Lovely Spring" by Coenen, and a selected number. The winning chorus was under the leadership of Katherine Koch.

ALICE D. WARDEN.

D'Alvarez to Sing in Western Canada

Marguerite D'Alvarez will make her last appearance in the East for the present season on May 8 at the opening concert of the Syracuse, N. Y., Festival, when she will sing with the Cleveland Symphony. At midnight of the same day she and her company will start for the Pacific Coast. They will give concerts en route in Regina, Sask., on May 12; in Edmonton and Calgary on May 15 and 16, and in Vancouver on May 18. They will sail on May 19 for Honolulu and Australia.

TRIBUTE TO ANNE ROSELLE SOPRANO METROPOLITAN OPERA

Memphis, Tenn., March 6, 1922.

My Dear Miss Roselle:

I simply must tell you how thoroughly enjoyable you were in concert last Thursday night. You came to Memphis almost a stranger and had to sing yourself into the hearts of your audience, which you succeeded in doing beyond any shadow of doubt.

Everyone who heard you are so glad you are coming back with Mr. Scotti and I am sure you have made a host of friends who will be on hand to welcome you.

Yours sincerely,

E. R. BARROW,

Chairman Music Committee Chamber of Commerce.

"Miss Roselle has a true dramatic soprano of exquisite texture. She has youth, charm and a vivid sense of interpretation, and displayed artistry that made the audience loath to let her leave the stage. With her bobbed hair and piquancy of manner and apparent rare sense of good humor, Miss Roselle need not fear for a royal welcome when she sings here again."—*Commercial Appeal*, Memphis.

"Anne Roselle has infectious personality and a voice which is fresh, vibrant and satisfying to the most critical. Miss Roselle is well endowed by nature and she gave evidence in her initial appearance here of having brains along with it. There is velvet in her tones, and a clarity and sonority which afforded pleasure."—*The News Scimitar*, Memphis.

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PHOTOGRAPH OF MR. THIBAUD TAKEN RECENTLY IN PARIS BY H. CASTERA

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After This, Merle Alcock Thinks the Camel and Needle's Eye Is Easy

MERLE ALCOCK, and her husband have just secured an apartment in Greenwich Village—an apartment which the contralto describes as one of the airiest and brightest in that part of New York. But it was not secured easily. She says if it had not been for the various concert trips that have taken her out of town this season, she never could have lived through the suspense of waiting to see whether or not the agent, the landlord, the Property Owners' Association, the Society for the Prevention of Unnecessary Noises, and one or two other organizations would extend their several permissions for her and her husband to move in with two canary birds and actually call the place "home."

A passport to Russia in 1917, the singer avers, offered no greater difficulties and demanded no more searching investigation than the ultimate delivery of that scrap of paper which sets forth that "in consideration of and by the terms hereinafter agreed to," Mr. and Mrs. Alcock are privileged to pay \$5,000, or maybe it's \$55,000, for this special living space.

It costs a lot of money to be an artist in the big city. Everyone knows that to hire a hall and sing for the critics cramps one's check book style, but those debutantes who persist in doing such things, it appears, are really getting excellent training for the shock in store for them when they finally do "arrive" and begin to look around for a studio home. Only then will they realize how very few people there are in the world who enjoy good singing.

In New York there are 1,847,622 landlords and 4,255,349 tenants, and apparently all of them detest vocal music as practiced by professionals. Mme. Alcock declares that she, for one, had to pass a set of test questions something like the following before the Chamber of Commerce would allow the governor to sign the bill making it legal for her to



Photo by Bain News Service

Two Singers Find a New Home—Mme. Merle Alcock and One of Her Canaries

live on West Twelfth Street, and this sample questionnaire will be interesting to vocal students eager to advance upon this city:

Tenant's Application Blank
To Be Filled in By Musicians Applying for Apartments

1. Are you a singer or a musician?
2. If the former, how long can you hold E flat?
3. How long can you hold it sharp?
4. Do you often hold it as long as that?
5. Do you sing with an open throat or open windows?
6. Do you like to sing after 9 p. m.?
7. Is it love of art or just pure cussedness?
8. How many times do you expect to rehearse the Sextet from "Lucia" before being dispossessed?

9. Will you accept all out of town engagements recommended by the landlord?
10. Can you furnish testimonials from the following?
 - (a) *Literary Digest*
 - (b) *Atlantic Monthly*
 - (c) *Jim Jam Jems*
 - (d) *Farm & Fireside*
 - (e) *Tip Top Weekly*

11. How many operatic rôles are you preparing?

12. Why don't you confine yourself to simple, soft ballads?

In a general manner of speaking, Mme. Alcock says, that was the sort of examination paper that she had to answer when it accidentally leaked out that she was a professional singer in search of a home in an expensive but genteel neighborhood. She found the apartment last May,—nine months ago,—and the red tape has been unwinding ever since. The powers that be asked every possible question—delved into her private and professional history, demanded references from stores banks, hotels and opera directors, made a canvass of the other tenants in the building—did everything but the sensible thing, which would have been to ask her to "sing something." If once any protesting official had heard that smooth and soothing voice of hers, he would have agreed to the lease on the spot.

D. C.

Ethel Nichols and Arthur L. Manchester Give Elmira Recital

ELMIRA, N. Y., March 18.—A joint recital by M. Ethel Nichols, pianist, and Arthur L. Manchester, baritone, was given in the Park Church Lecture Room on the evening of March 6. Mr. Manchester was heard in groups of songs which included "Three Shakespearean Lyrics," by Gerard Barton; an aria from Massenet's "Hérodiade," and five songs by Robert Franz, which were received with enthusiasm. Miss Nichols gave numbers by Liszt, Godard, Moszkowski, MacDowell and other composers.

Forthcoming appearances of Grace Kerns include a performance of "The Messiah" to be given by the Baltimore Oratorio Society and at the Halifax and Truro Festivals in Nova Scotia in April.

SYMPHONY SERIES ENDS

New Haven Forces Feature Schumann Work—University Glee Concert

NEW HAVEN, CONN., March 14.—The final concert of the series by the New Haven Symphony was given in Woolsey Hall recently and was well attended. The soloist was Katherine Frazier, harpist. David Stanley Smith, conductor, chose the Schumann D Minor Symphony, Tchaikovsky's stirring "Francesca da Rimini" and Weber's "Euryanthe" Overture as the orchestra's concluding program.

The recent concert given by the combined Yale Glee Club and the University Glee Club of New York was highly successful. The University Glee Club was conducted by Arthur Woodruff and the soloists were Noah H. Swayne 2nd. and Sylvanus D. Ward. Harry B. Jepson was at the organ, and Harry M. Gilbert was the accompanist.

ARTHUR TROOSTWYK.

Hilda Kathryn Schultz Heard in Recital in Stamford

STAMFORD, CONN., March 19.—Hilda Kathryn Schultz, contralto, was heard in recital at the hall of the Stamford Horticultural Society recently. Miss Schultz, who is a recent graduate of Drake University, in Iowa, has a voice of phenomenal range, comprising three octaves. The program included the aria "Ah, Rendimi" from "Mitrane" by Rossi, and a variety of shorter numbers. A cordial audience demanded a number of encores.

Son Born to Nikolai Sokoloff

CLEVELAND, OHIO, March 18.—Mr. and Mrs. Nikolai Sokoloff, are receiving congratulations on the birth of their second son on Feb. 22, which happened also, to be Mrs. Sokoloff's birthday. The baby will be named Nikolai Martin after his father, conductor of the Cleveland Symphony, and Charles Martin Loeffler, who will be his godfather.

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BERTA REVIÈRE

DRAMATIC SOPRANO

Minneapolis Symphony Orchestra

Seven recalls after "Elsa's Dream."

After second aria "Pace Pace" encore "Vissi d'Arte" demanded.

"Clear and effective high notes."

—Minneapolis Journal, Feb. 6, 1922.

"Miss Revière's singing at its best in the Puccini number."—Minneapolis Daily News, Feb. 6, 1922.

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Photo by Muriella

Musical America's Open Forum

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Where Puritanism Flourishes Art Dies

To the Editor of MUSICAL AMERICA:
The reports of the various remarks by renowned musicians on the subject "Does a Musical Atmosphere exist in the U. S. A.?" interested me greatly.
It seems to me that Mr. Freund is the only one who stuck to his subject, i. e. atmosphere. All the others are obsessed with the fact that we have the best teachers, concert artists, orchestras, large audiences, many, many dollars, etc., etc. All of which does not create atmosphere. It is a pleasure to know that Mr. Freund sees reason for encouragement in spite of the rampant Calvinism which he deplores. Here he reaches the root of the whole matter, where Puritanism flourishes Art dies, and it is up to lovers of Art in any form to FIGHT their adversaries whether Prohibitionists, Calvinists, or by whatever name the Reformer is known for there is no compromise, it is one or the other to remain.
More strength to MUSICAL AMERICA and Mr. Freund! EVERETT TITCOMB.
Boston, Mass., March 18, 1922.

The Time Has Come for Us to Take a Stand

To the Editor of MUSICAL AMERICA:
I must tell you that I appreciate your remarks in reference to the question as to whether there is such a thing as musical atmosphere in America discussed at the Noble meeting the other night.
I was not present but read the account in MUSICAL AMERICA and I am only sorry that you did not take the front page and tell the world in big type just what Mr. Freund said. It seems to me altogether an absurd question in the first place, and to think of asking intelligent people to gather to discuss something that is so obvious, rather looks to me as a question

even of the intelligence of the people of America as well as the musicians.

We are not living in the age of the cave dwellers if some of the so-called philanthropists are: I mean the American musicians and yourself are at least alive. Most of the people must be dead or about to pass off who question whether or not we have any talent in this country. I wonder what might happen if you stopped publishing the musical news and all the artists stopped the music. Perhaps it might awaken some of the type who have not yet arrived at a conclusion pertaining to American Art.

I stand for art of every nation and the best of it, but I must have included in that the artists of the United States. When will we get away from heralding everything that reaches us from the alleys of Europe and give a fair chance to the educated, refined and intelligent musician that is here with us?

I appreciate every word you say for the right in regard to art and will support any movement for the improvement of American music, but we must at once be independent individuals and not a series of apes and parrots, that is if we ever expect to put a value on American art. We, as Americans, must place that value and then stand by it to the finish. You have my interest and support in your good work.

With kind regards,
IDA GEER WELLER.
New York, March 19, 1922.

Southerner Urges Music, Not Mountain Memorial

To the Editor of MUSICAL AMERICA:
Much has been said in the papers and pictures have been published broadcast of the memorial to the Confederacy which is to be carved out of Stone Mountain on the outskirts of Atlanta at a cost of \$2,000,000. Now, I am a Southerner

and my people have been Southerners back to the time when the first English colonists came to this country, and if I permitted myself any sectional feelings instead of being content to be just an American, those feelings would be Southern. Hence, I feel that I may raise my voice in protest against this ridiculous waste of an immense sum of money as a reminder of a thing over and done with and better forgotten. I am also a musician and as such I should suggest that the sum of \$2,000,000, wisely expended in the cause of music, would do infinitely more good to mankind than a futile memorial such as is proposed.

I know mine own people, however, and recognize the same quality of mind that made Jeff Davis entertain lavishly at the Government House in Richmond, (or whatever it was called) while the Confederate soldiers starved and went shoeless and without medicine at the front.

RECONSTRUCTED SOUTHERNER.
Mobile, Ala., March 18, 1922.

Concerning Bach and the Friends of Music

To the Editor of MUSICAL AMERICA:
It gives me pleasure to answer through your columns the suggestions of a "Bach Fan." How glad I am to see there is one! Speaking seriously, however, as to his suggestion that the Friends of Music continue the delightful Bach concerts of the past, they have every intention of so doing. They have given one entire afternoon of Bach this winter—perhaps the "Bach Fan" does not watch for these things as carefully as he might—as well as a solo cantata of Bach's on another occasion. More of Bach is to be played before the season closes, not an entire program, as hoped and arranged, on account of the many, very many difficulties which confront the would-be promoter of Bach's works in this country. Let me tell the uninitiated that it is next to impossible to obtain in this country editions of Bach's works that can be considered reliable and to edit each work as it is given requires far more time than is at present at the disposal of our conductor. In Europe, too, we have found that so little has been or is being printed since the war on account of tremendous difficulties and expense of obtaining paper that we were unable to obtain the cantatas which lie as yet within the possibilities of our chorus. The motets have not been overlooked but are to be given in due time.

May I tell the "Bach Fan" that it takes time to teach Bach's idiom, as it is practically unknown here? We are not reckless enough to rush at once upon the great master's masterpieces. A slow growth and a gradual one will sooner bring us nearer to our ideals of how Bach should be sung and played. As to Mozart, Schubert, Weber, Mendelssohn and Liszt, or even some of the more modern composers being writers of trash, I fear I should have to begin my musical education anew in order to agree with him.

HARRIET LANIER,
President of the Society of the Friends of Music.
New York City, March 20, 1922.

Progress in Public School Music

Editor of MUSICAL AMERICA:
The renewal of my subscription is a renewal also of my desire to have you continue your splendid paper.
The new foreign correspondence seems to open up the old world of music again showing that progress is really being made again in some of those countries.
Your splendid articles on public school music, are always the first I look for, naturally, and show the great progress our big public school music people are making in getting co-operation from the big people in our educational system. The high school music is now amounting to something in many places, and even the rural school boards are seeing the necessity of having a minimum requirement of music teaching included in their courses.

"Jazz" is beginning to be replaced by sane dance music, and in every way I think, even in our darkest moments, we are seeing rays of light! May it pene-

trate more and more, so that the world will see music as it really is—a potent element in our every day life.

MILDRED FAVILLE,
Director of Music,
West Division High School,
Milwaukee, Wis., March 19, 1922.

Scotti and Vergine

To the Editor of MUSICAL AMERICA:
Permit me to correct Signor Scotti's misstatement in his letter to you of March 3. He states that in my "Caruso and the Art of Singing" I accuse Vergine of having been his (Scotti's) first teacher. As a matter of fact I merely say that Signor Scotti studied with Caruso's first serious teacher—Maestro Vergine.

Although it is of no importance (especially in a book on Caruso's art) whether or not Signor Scotti ever studied with Vergine, I feel it my duty, since the question is raised, to refer your readers to the special Caruso number of *La Domenica Illustrata* (now the *Italian-American Review*), where they will find an illuminating article by a well-informed Neapolitan on the youth of Caruso. In this article the writer also throws considerable light on Signor Scotti's early life. He says:

"Il maestro Vergine non era Cimabue, perchè era un musicista, e allora fece di quel piccolo Giotto una solida pianta di tenore di grazia, insegnandogli musica e mantenendolo a sue spese, a patto che sui proventi delle scritture dei primi cinque anni di carriera colui nel cui bozzolo indovinava la crisalida di un sommoartista gli riversasse non so bene se il dieci o il venti per cento. E dalla scuola, e con trattamento eguale, emersero Totonno Scuotto, il quale chiamasi Antonio Scotti ed è divenuto uno dei più acclamati baritoni dell'epoca nostra, e il compagno di carriera di Caruso sulle scene d'America, mentre a quel tempo era un piccolo fattorino, poi commesso a sessanta lire al mese della ditta Gutteridge, . . ." Which means in English:

"Maestro Vergine was not a Cimabue, because he was a musician. He therefore made of that little Giotto a sturdy tenore di grazia, taught him music and supported him, with the understanding that he was to get, I do not remember exactly, ten or twenty per cent of his income of the first five years on the stage. He recognized in young Caruso the embryo of a great artist. And from the same school, on similar terms, emerged Totonno Scuotto, who now calls himself Antonio Scotti, and who became one of the most extolled baritones of our time, sharing with Caruso the favor of the American public. However, at that time he began as an errand boy, then became a clerk at sixty lire a month in the Gutteridge mercery shop, . . ."

I reserve for Signor Scotti's official biographer the pleasure of solving the problem.
SALVATORE FUCITO.
New York City, March 18, 1922.

The Question of "Traps"

To the Editor of MUSICAL AMERICA:
At a certain concert given in our largest hall more "traps" may have been used than the musical critic of to-day thinks are in good taste, but I for one shall look forward with much interest to the second appearance of a certain soprano, as she was able without doubt to keep the critics through an entire program, a thing seldom done at the debut of an American artist.

JANE CRAWFORD ELLER.
New York, March 16, 1922.

The Late Mme. Thé

To the Editor of MUSICAL AMERICA:
May I take the liberty to send you a little correction?

In the last number of MUSICAL AMERICA there was an obituary about Mme. Louise Thé, dated from Paris, Feb. 25. There is no mention of Mme. Thé marrying, forty years ago, a well known art dealer, Roland Knoeder. They had a magnificent home in Paris and lived very happily together until she died. She was a good friend of mine. Therefore, I take the liberty to submit this little correction.

With warm greetings,
GERMAINE SCHNITZER.
New York, March 20, 1922.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Pronouncing "Shanewis"

Question Box Editor:
Will you kindly give me the correct pronunciation of Cadman's Indian opera, "Shanewis"? Mrs. R. L. P.
Pittsburg, Kan., March 19, 1922.
It is pronounced "Shon-ee-wiss" with the accent on the second syllable.

Saint-Saëns' "Carnaval des Animaux"

Question Box Editor:
I read recently in a French paper of a performance in Paris of Saint-Saëns' Suite, "Le Carnaval des Animaux," which was said to be its first performance. This seems hardly possible. Can you enlighten me? L. B.
New York City, March 20, 1922.

Saint-Saëns originally projected the *Carnaval* for his pupils at Niedermeyer's school where he taught, but when he finally wrote it in retirement after his disastrous German tour in January, 1886, it was privately performed several times by a group of professionals. It was suppressed thereafter by the composer's wish, except the number entitled "Le Cygne," which is frequently played. The recent performance in Paris, therefore, is probably its first public hearing.

Nationality of Theodore Thomas

Question Box Editor:
To settle a dispute, will you tell me whether or not Theodore Thomas was an American? W. S. S.
Chicago, Ill., March 18, 1922.

Theodore Thomas was born at Esens, East Friesland, Oct. 11, 1835, and brought to America at the age of ten. His entire musical career is associated with the United States.

Recitalist and Accompanist

Question Box Editor:
Will you kindly tell me if it would be proper for a person giving a piano recital to play accompaniments for the assisting violinist as well? C. K.
Kansas City, Mo., March 18, 1922.
Perfectly proper. It is open to question, however, if the pianist can do herself justice in her solos under the circumstances.

Unclaimed Letters

Letters from the editor of the Question Box, to the following persons and containing personal replies to queries, have been returned by the Post Office as unclaimed, several bearing the stamp, "No such person at this address" Marcella Burgy, 7605 Upland Street, Pittsburgh, Pa.; Mrs. L. P. Hook, 711 Southern Avenue, Mt. Washington, Pa.; Charles E. Vernon, Portland, Ore.; E. C. Sanford, 1824 California Street, Washington, D. C.; Mrs. Laura F. Conway, 114 East Eighty-first Street, New York; Mae Brown, Ashtabula, Ohio. Queries from the following have remained unanswered as they bore incomplete addresses: "Mrs. R. K. K.," New York; Charles Nagas, New York; Mrs. H. Scott, New York; "G. E. M.," Pasadena, Cal.; "Puzzled," Fulton, Ky.; Cecile V. Seeling, Philadelphia, Pa.; Mrs. A. C. Atwell, Philadelphia, Pa.; Mme. La Mena, New York; Mrs. L. C. Brown, Philadelphia, Pa.; "I. N. H.," New York; Howard Johnson, Pittsburgh, Pa.; Marion Engle, Pittsburgh, Pa.; H. E. Patterson, Seattle, Wash.; "Striving Student," Milwaukee, Wis.; "K. E. M.," Everett, Wash.; "S. L. K.," Norfolk, Va.; Thomas O'Connor, Boston, Mass.

Week of Opera at the Metropolitan

Repetitions in Subscription Round Bring Some Changes of Cast—Alice Miriam as "Micaela"—Angeles Ottein and Giuseppe Danise in "Rigoletto"—"Loreley" Repeated—"Tosca" at Special Matinée as Benefit—A Gigli Triumph

SEVEN operas—"Faust," "Snégourotchka," "Loreley," "Tosca," "Carmen," "Manon Lescaut" and "Rigoletto"—were sung, in the order named, at the Metropolitan last week. As if by way of illustrating the resources of the organization, a double bill consisting of "The Secret of Suzanne" and "Pagliacci" was sung at the Academy of Music in Brooklyn on Saturday night, while "Rigoletto" was being given at the Metropolitan. That the chorus and orchestra had been divided was not evident at either house.

Angeles Ottein made her second appearance at the Metropolitan and her first as *Gilda* in the "Rigoletto" performance. There was a new *Rigoletto*, too, in Giuseppe Danise. The "Carmen" performance brought Alice Miriam forward as *Micaela*, for the first time at the Metropolitan. "Tosca" was sung at a special matinée on Friday afternoon for the benefit of the Fifth Avenue Hospital. In the cast were Marie Jeritza, Mario Chamlee and Antonio Scotti, with Roberto Moranzoni conducting.

"Faust" Opens Week

The third of a series of representations of Gounod's perennially popular work brought forward a familiar cast, on the evening of March 13. Miss Farrar sang the rôle of *Marguerite* with a more obvious employment of mezzo quality of voice than on most occasions this season. Giovanni Martinelli, in unusually good voice, fairly outdid himself in the "Salut, Demeure," air of the garden scene. Leon Rothier was a felicitous *Mephistopheles*, and Giuseppe De Luca as *Valentin* sang effectively. The cast otherwise included Mary Ellis as *Siebel*; Louise Berat as *Marthe*, and Paolo Ananian as *Wagner*. Mr. Haselmanns was in the conductor's chair.

R. M. K.

"The Snow Maiden" Again

Rimsky's "Snégourotchka" was the opera on Wednesday evening, March 15, when the audience found itself once more far more stimulated by Mr. Anisfeld's beautiful stage pictures than by the music. The principal rôles were again in the hands of Lucrezia Bori, Yvonne d'Arle, Marion Telva, Raymonde Delaunois, Kathleen Howard, Orville Harrold, Leon Rothier, Angelo Bada, Louis D'Angelo, George Meader, Vincenzo Reschiglian and Pietro Audisio, with Thomas Chalmers new as *Mizguir*, a rôle sung in earlier performances by the lamented Mario Laurenti. Mr. Chalmers did his part adequately if without distinction. The orchestra under Mr. Bodansky's baton was far from flawless on this occasion; in no less than three places were there entrances of string players a measure before their time! A. W. K.

The Second "Loreley"

The second performance of Catalani's "Loreley," the season's penultimate novelty, was given on the evening of March 16, with the same cast as that of the première, Mr. Mardones, Mr. Gigli and Mr. Danise; Miss Muzio and Mme. Sundelius. The performance was excellent and the singing for the most part of a high order, particularly that of Miss Muzio whose voice throughout was of thrilling beauty. Mr. Danise and Mr. Mardones made the most of rôles in themselves uninteresting, and Mr. Gigli was the recipient of prolonged applause after his arias, his beautiful voice sounding particularly well during the entire opera. Mme. Sundelius also gave a well-rounded characterization in her short scenes and sang with much charm. The chorus was splendid and the orchestra under Mr. Moranzoni played well.

J. A. H.

Gigli Triumphs as "Des Grieux"

Beniamino Gigli added another conquest to his long series of triumphs when he appeared for the first time as *Des Grieux* in Puccini's "Manon Lescaut" on Saturday afternoon. Mr. Gigli was in glorious voice, and from a dramatic standpoint, he was as satisfying as any interpreter heard in this rôle in New York. Tumultuous applause followed his arias. Frances Alda was a satisfying *Manon*. Her duets with Gigli evoked storms of applause. De Luca was *Lescaut*; the rest of the cast was also a familiar. Papi conducted with great energy.

C. F.

A New "Micaela" in "Carmen"

"Carmen" on Friday evening, had as a new feature the *Micaela* of Alice Miriam. Geraldine Farrar was again in the title rôle. The part of *Escamillo* was sung by José Mardones. After starting a little timidly in the duet with Giovanni Martinelli as *Don José* in the first act, Miss Miriam rallied her forces and her aria in the third act was sung with excellent effect, eliciting much applause. Mr. Mardones' *Toreador* was enjoyed extremely by the audience and to him fell a major share of the evening's applause. Marion Telva, Grace Antony, Giovanni Martino, George Meader, Paolo Ananian and Vincenzo Reschiglian re-assumed parts in which they are familiar.

F. R. G.

Changes in "Rigoletto" Cast

Saturday night's "Rigoletto" was differentiated from earlier performances of the ever-popular Verdi work by the first appearance in the title rôle of Giuseppe Danise and by the assumption of the part of *Gilda* by Angeles Ottein, who thus made her second appearance at the Metropolitan. Mr. Danise, who had sung the rôle many times abroad, employed his richly resonant voice with telling effect and was dramatically satisfying. Miss Ottein reached some altitudinous notes and revealed again her skill in staccato singing. Mario Chamlee sang the music of the *Duke* with his usual good tone.

Others in the excellent cast were Flora Perini, Louise Berat, Minnie Egner, Emma Bornigaglia, Adamo Didur, Paolo Ananian, Angelo Bada, Louis D'Angelo and Vincenzo Reschiglian. Mr. Bamboschek conducted.

B. B.

May Peterson at Sunday Night Concert

After a noticeable absence from the Metropolitan Stage, May Peterson, soprano, was heard again at the Sunday night concert on March 19. Her singing of the Gavotte from "Manon" as well as a song group by Debussy, Dalcroze, Scott and Thrane were most interesting features of the program. The audience demanded its usual share of

encores. Mishel Piastro, violinist, was the guest artist of the evening, presenting the Tchaikovsky Concerto in D, a favorite with this audience, and short numbers by Schubert, Wilhelmj, Beethoven-Auer and Sarasate. Frances Peralta was in excellent voice and sang the aria "Tu che le vanita" from "Don Carlos" and several encores delightfully. Mardones' singing of the "Toreador Song" elicited demands for the addition of several Spanish encores. Mr. Sembach supplied the German side of the program by singing the "Prize Song" from "Die Meistersinger," with telling effect. Numbers by Rossini, Borodine and Glazounoff were contributed by the orchestra under the conductorship of Mr. Bamboschek.

F. R. G.

GIVE BENEFIT "AIDA"

People's Opera Company Sings in Aid of Italian Orphans

For the benefit of orphans at Catanzaro, Italy, a performance of Verdi's "Aida" was given at the Longacre Theater on the evening of March 19, by the People's Opera Company, Alfred Martino general director. The cast included Edith de Lys as guest-artist in the title rôle, Nicola Zerola as *Radames*, Giulia Grilli as *Amneris*, Mary White as the *Priestess*, Gaetano Viviano as *Amonasro*, Italo Picchi as *Ramfis*, Ignazio Palazy as the *King* and Amedeo Baldi as the *Messenger*. A. Dell'Orefice conducted.

Of Mme. de Lys' performance only the highest praise can be given. Throughout the opera her beautiful voice and her extraordinary dramatic ability were a keen delight. Few singers now before the public have the gift of characterization possessed by this artist. After her aria in the Nile scene, Mme. de Lys held up the performance and at the close of the act she was recalled ten times.

Mr. Zerola sang his music well and in the final duet with Mme. de Lys was particularly effective. Mme. Grilli, appearing for the first time as *Amneris*, was a trifle uncertain, but her work was well-intentioned. The remainder of the cast was adequate and Mr. Dell'Orefice handled the orchestra in masterly style.

J. A. H.

Fritz Kreisler Heard in Benefit Recital at Residence of Mrs. Vanderbilt

A recital by Fritz Kreisler for the benefit of the social service department of the Broad Street Hospital was given at the New York residence of Mrs. William K. Vanderbilt, Sr., on the afternoon of March 17. The program included compositions of Tartini, Rimsky-Korsakoff and the artist himself, in addition to three movements from the Grieg Sonata in C Minor. The committee of arrangements was headed by Mrs. Goodhue Livingston, chairman, and Mrs. H. Rogers Winthrop, treasurer. About \$3,000 was realized.

Clara Butt to Sing Once More in New York

At their only New York concert, Dame Clara Butt, contralto, and Kennerley Rumford, baritone, will be assisted by Melsa, Polish violinist, and Grace Torrens, accompanist. The program to be given at the Hippodrome on the evening of March 26 includes, for Dame Butt, arias and songs by Beethoven, Gluck and Haydn, with more modern numbers by A. M. Goodheart and Edward German. Mr. Rumford will give songs by Vaughn Williams, Walford Davies, John Ireland and others. Melsa will present two solo groups.

Announce Claire Dux's Final N. Y. Recital

Claire Dux will give her final New York recital of the season at Carnegie Hall on Saturday afternoon, April 8. This will be her fourth New York concert appearance. Miss Dux will sing at the Evanston, Ill., Festival on May 26, and the Peace Festival in Brooklyn, N. Y., on May 29. She is to return to America next fall for another concert tour, part of which has already been booked.

Ralph Leopold Plays in Mount Vernon, N. Y.

Recent engagements of Ralph Leopold, pianist, have included a recital in Mount Vernon, N. Y., under the auspices of the Westchester Woman's Club. Mr. Leopold was heard in compositions by Bach, d'Albert, Chopin, Dohnanyi, Rachmaninoff, Arensky, Leschetizky, Sauer, Friedman and Wagner. On the afternoon of March 30, Mr. Leopold and Carolyn Beebe will give a two piano recital at Steinway Hall.

Ada Turner Kurtz in Indiana

Ada Turner Kurtz, mezzo soprano and a prominent vocal teacher of Philadelphia, has been making a successful fortnight's tour of the Middle West. She recently appeared in Anderson, Ind., in lecture-recitals assisted by a local quartet, after which she entertained the quartet and officials. At the Anderson High School on March 16 she was given a cordial reception by an audience of 1700 students. Prior to returning to Philadelphia to resume her teaching on March 27 Mme. Kurtz will have been heard in a number of important churches throughout Indiana.

Middleton Engaged for Greencastle, Ind.

Arthur Middleton, whose present concert tour of Western territory will not terminate until April, has been engaged by DePauw University of Greencastle, Ind., to appear in recital on March 30. He will sing in Butler, Pa., on April 3.

Edmund Burke Under Chas. N. Drake Management

Edmund Burke, baritone, is one of the artists who will tour under the direction of Chas. N. Drake. Mr. Burke's career has been a significant one abroad, and he won attention in America some seven years ago when he appeared throughout the country with the Melba-Kubelik company.

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HANNELORE CHARMS IN DANCE PROGRAM

Demonstrates Skill and Artistry in First New York Appearance

A captivating new personality burst upon the New York public at a matinee at the Vanderbilt Theater on March 7, in Hannelore, a dancer who comes to us from other shores. The program was a varied one, ranging from "interpretations" to straightforward dances, interlarded with instrumental numbers by a small string orchestra conducted by Frederic Fradkin and vocal solos by Lot-tice Howell, coloratura soprano.

Hannelore's first number was Johann Strauss' Waltz, "Artist's Life," an interesting performance; the second, Chopin's D Flat Waltz in which she appeared as a top, being spun by a long rope around her waist from the wings. This dance would have been more convincing if the dancer had remembered that tops cannot revolve two ways during the same spinning. The third number, Chopin's "Raindrop" Prelude, was the least convincing of the program, being merely that sadly overworked thing, an "interpretation." Like most protagonists of this sort of thing, Hannelore was apparently trying to convey some

psychological crisis, though just what was not completely clear.

With the Second Hungarian Rhapsody, the dancer began her up grade. It was a charming bit of folk-dancing more than a mere interpretation and full of vim and vigor. Next, the Turkish March from Mozart's A Major Sonata, a captivating piece of tomfoolery. The costume itself was a burlesque, from the enormous tasseled turban to the peaked Turkish slippers on her bare feet, the whole a *mélange* of every conceivable violent color but so perfectly blended that the effect was charming. A Gavotte by Gossec, was fair, but we have seen better gavottes. Lanner's Romantic Waltz

brought the dancer upon the stage in a huge box from which she emerged as an old-fashioned bouquet. The final number, Johann Strauss' Radetzky March, which she is said to have danced over 2000 times, was a delightful romp, recalling Bessie Clayton.

Hannelore has been a pupil of Jaques-Dalcroze, of the great Reinhardt and a protégée of Artur Nikisch. She has a lithe, expressive body, a face, which shows such intelligence and has such extraordinary variety of expression that it is arresting in its mobility. Most of all, she has tremendously that vague abstraction known as "personality."

J. A. H.

LaForge Gives Sixth Noon Musicales

The sixth in the series of Noon-day Musicales under the direction of Frank LaForge and Ernesto Berumen, in conjunction with the Duo-Art, was given on March 3 in Aeolian Hall. Two groups were presented by the LaForge Quartet, whose members are Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, bass. With Kathryn Kerin at the piano and Mr. LaForge at the organ, the singers interpreted Schubert's "Omnipotence" effectively. The second group included Mr. LaForge's "Sanctuary," Kramer's "The Last Hour" and Lieurance's "By the Waters of Minnetonka." Miss Kerin had a LaForge Romance and a Rachmaninoff Prelude as her piano solos. An aria from "Carmen" for Miss Ryan, piano numbers by Cyril Scott and Schumann

for Willie Cameron and a trio from "Faust" for Miss Ryan, Mr. Child and Mr. Carver rounded out the program.

Seventy-six Appearances for Frieda Hempel

When this season is over Frieda Hempel will have given thirty "Jenny Lind" concerts, forty recitals and made six appearances with orchestras—seventy-six appearances in the six months she devotes to concerts. The "Jenny Lind" concerts in particular have attracted much attention. Houston and Dallas each assembled audiences of more than 3500 people. The Dallas Male Chorus, under whose auspices she appeared in Dallas, has re-engaged Miss Hempel for next season.

Biais Severs Connections with Brown

Announcement has been made by the Raoul Biais Concert Bureau that its connections with Eddy Brown, violinist, have been severed, and that Mr. Brown will not appear under its management during the season of 1922-23. Elizabeth Boner, a young American contralto, who is one of the Biais artists, has just returned from a tour of the Middle West and has been engaged as soloist for a performance of Rossini's "Stabat Mater" on Palm Sunday.

Mrs. Beach Plays Storey-Smith Work

Mrs. H. H. A. Beach, composer-pianist, has been playing Warren Storey-Smith's "Prelude-Arabesque" for the piano, published by the White-Smith Music Publishing Company. This work had a place on the program of American music given by Mrs. Beach and Mrs. Guy Jones at the Wellesley Hills, Mass., Woman's Club on March 1, and Mrs. Beach played it again at the recital she gave jointly with Emma Roberts, contralto, at Jordan Hall, Boston, on March 17.

Friedman en Route to Mexico

On his way to Mexico from New York, recitals were given recently by Ignaz Friedman, pianist, at Greensboro, N. C., and Spartanburg, S. C. Mr. Friedman played forty-three times in the United States this season and will give eighteen concerts in Mexico.

Klemen Trio to Play on April 1

Three weeks will be presented by the Klemen Trio at its concert at Carnegie Chamber Music Hall on the evening of April 1. Bertha Klemen, piano; Isidore Moskowitz, violin, and Victor Lubalin, cello, will play the Brahms C Minor Trio, Op. 101, and the Dvorak Dumky Trio, Op. 90. Miss Klemen and Mr. Moskowitz will present the Beethoven Sonata for piano and violin, Op. 30, No. 3.

Elly Ney Concludes Southern Tour

Her second Southern tour of the season has been concluded by Elly Ney. The pianist played, during this trip, in Houston, Tex.; New Orleans; Chattanooga, Tenn., and Jacksonville, Fla. She will make her twelfth New York appearance on April 8, when she will be soloist with the New York Philharmonic, Willem Mengelberg conducting, at Carnegie Hall.

CINCINNATI FORCES GIVE CONCERT IN WASHINGTON

Melville-Liszniewska Soloist in Concerto by Théophile Ysaye—Visitors Include Flonzaleys

WASHINGTON, D. C., March 18.—In one of the finest concerts of the season, the Cincinnati Symphony, conducted by Eugen Ysaye, was presented on March 14 by T. Arthur Smith, Inc. The outstanding number on the program was Théophile Ysaye's Concerto in E Flat, in which Margaret Melville-Liszniewska, pianist, was the soloist. The dynamic demands of the number were fully met by the soloist. Other orchestral numbers were by Saint-Saëns and Wagner. In response to numerous recalls, the pianist broke precedent by playing a solo as encore.

Under the auspices of the Washington Society of Fine Arts the Flonzaley Quartet offered a superb evening of chamber music on March 13. Numbers by Schumann, Goossens, Mendelssohn and Haydn were on the program. The same society also sponsored a delightful song recital by Francis Rogers, baritone, on March 10.

Sousa and his military band had a rousing welcome here on March 13, when they gave a concert. Several of the bandmaster's own works were on the program. Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophonist, were the soloists.

WILLARD HOWE.

Diaz Appears Before Clubs

After an appearance at the Hotel Commodore for the New York Philanthropic League on March 5, Rafaelo Diaz, tenor of the Metropolitan Opera Company, sang for the Matinée Musicale of Philadelphia at the Hotel Bellevue-Stratford on March 14. On March 16 he was soloist at the concert of the People's Liberty Chorus of New York in Town Hall. Other spring bookings for Mr. Diaz include appearances in New Britain, Conn., on March 26; in Baltimore on April 6; in Washington, D. C., on April 7, and in Schenectady, N. Y., on April 22.

Mary Mellish to Sing with St. Louis Symphony

Mary Mellish, who is finishing her fifth season as a member of the Metropolitan Opera Company, has been engaged as soloist by the St. Louis Symphony for performances of that organization on tour. On April 27 she will sing in Cole-ridge-Taylor's "A Tale of Old Japan" and Hadley's "The New Earth," at Decatur, Ill., and two days later in "Hiawatha's Wedding Feast," at Urbana, Ill.

Crooks and Marshall Under Haensel & Jones Management

Richard Crooks, tenor soloist of the Fifth Avenue Presbyterian Church, who has already started his career as a concert and recital artist, and Olive Marshall, the soprano, who sang in the New York Oratorio Society's sixty-ninth performance of the "Messiah" this season, are the latest singers to come under the Haensel & Jones management. Both Miss Marshall and Mr. Crooks are being booked for concert, recital and oratorio.

Verdi Club Engages Davis

For scenes from "Traviata," the Verdi Club engaged Ernest Davis, tenor, to sing the part of Alfredo at its concert of March 22. Mr. Davis was one of the soloists in a performance of the Verdi Requiem in Brooklyn on March 19. During the first week of April, he will appear as Turiddu in "Cavalleria Rusticana" with the Brooklyn Opera Company, Alfredo Salmaggi, director, at the Brooklyn Academy of Music. Another April booking is for a third return engagement in Wilkes-Barre, Pa., on April 3, when he will be soloist with the Concordia Club in Rossini's "Stabat Mater" and will give a group of songs.

Matzenauer Making Extended Tour

Margaret Matzenauer is now making one of the most extended concert tours ever undertaken by a prima donna of the Metropolitan Opera Company. The contralto's spring tour extends from Washington, D. C., to San Antonio, Tex., and includes most of the important cities of the Middle West. Besides recital and concert dates, Mme. Matzenauer has been booked for appearances as soloist with the Detroit, Cleveland and St. Louis Symphonies. She is also to sing at the music festivals which will be held this spring at Ann Arbor, Mich.; Evanston, Ill., and Marysville, Mo.



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Artists Are Tradespeople Who Have Wares to Sell, Declares Lucy Gates

Singer Deplores "Up-stage" Attitude of Musicians When Appearing in Small Towns—Finds Musical Appreciation as High in Rural as in Large Communities—Short Programs of Best Songs with Numerous Encores Advised—Dress Important in Concert Appearances

LUCY GATES, soprano, who has been zig-zagging across the country, giving recitals in large cities and small, was recently in New York for a breathing space and incidentally to make her first recital appearance in the metropolis.

"I've kept my eyes open particularly wide this trip," said Miss Gates, "as something was said to me last season on the subject of programs and program-making for different localities, and I made up my mind I'd look at the thing for myself, and decide whether one part of the country liked one thing and another part another thing, also whether there was any difference in the preferences of the large cities and the small towns.

"I can honestly say, that I see no difference in the musical appreciations in the rural districts and the small cities and those of the largest cities in the country; and artists, singers especially, make the mistake of their lives when they temper the wind to what they suppose is the shorn lamb. I go on the assumption that there are no shorn musical lambs.

"Personally, I have never felt, as many artists do, that the obligation was from the audience or the persons engag-

ing them to the artists. Rather is the obligation on the other side. After all, artists are in the position of trades people having something to sell; and the town where they appear is their market and the persons engaging them are their customers. Now, do people deal at shops where the salesmen or proprietors take a high-handed, 'up-stage' attitude? They do not! And how often do you hear people say: 'I like to deal with So-and-So because they are so pleasant and so accommodating.' Shouldn't this be the attitude of singers? And shouldn't artists realize that they are selling something and be agreeable about it?

How to Freeze an Artist

"But do they? They do not! And some of the greatest are the worst offenders. I was recently told in one small town, of the way a prominent artist behaved and why he will never play there again, though they paid him the same fee New York pays.

"It appears that he began, the minute he got to the place, to talk about 'hick towns' and didn't attempt to conceal his boredom at having to appear there. That made him popular from the start, of course. Then, on the stage, he made audible criticisms of the audience to his accompanist, and wouldn't play a single encore. After the concert, he refused, ungraciously, an invitation to supper with one of the prominent townspeople. They were naturally not especially gratified by this, but the last straw was when he was seen to leave his hotel late in the evening and go across to a small Greek eating-house and sit on a stool to eat frankfurters and drink a mug of coffee! No, I don't think he will be re-engaged for that town!

"There are two things I have heard constant complaints about, especially from the numerous music clubs which are becoming such a tremendous factor in bringing artists to the smaller towns. One is that many of these artists, singers especially, I regret to have to say again, take on what they characterize as an 'up-stage' attitude, and the other



Lucy Gates, American Concert Soprano

that the artists think they have to 'sing down' to a lower level. Another thing is that artists often wear their old gowns, obviously thinking that it doesn't matter. 'But we know,' the people say, 'and we consider it an exceedingly poor compliment, just as if a person came to our house to a party shabbily dressed.' I make a point of never doing that. It's poor economy, to say the least. And then, as a teacher of mine once said, your audience sees you before they hear you, and you can go a long way toward establishing an *entente cordiale* if you are well-dressed and come out on the stage with an air of 'Isn't it nice? Aren't we having a good time?' And then the audience likes you at once. It's just elementary psychology, I say.

Short Programs Advised

"Another thing. I purposely make my programs short for two reasons. First and foremost, if those in the hall see an unreasonably long program when they first sit down, they will begin to calculate how much of it they can stay for. Then, it is a fundamental trait

of human nature to enjoy getting more than you have paid for and so, I give numerous encores during and after the program. I sometimes sing as many as ten songs not printed on the list.

"The question of what to sing for encores is as important as what to sing on your program. I always go to a recital well provided with encores of three kinds, children's songs, love-songs and old-fashioned songs, and then, from the character of my audience and from what they like best on my program, I get the idea of what to sing as extras.

J. A. H.

Nevin and Milligan Entertain Clubs

When Olive Nevin, soprano, and Harold Milligan, pianist, gave their recital, "Three Centuries of American Song," at the Parnassus Club on March 6, Miss Nevin wore for the first time the costumes designed for her by John Rae, the well-known illustrator, who is recognized as an authority on early American dress. In the audience was Mrs. Ethelbert Nevin, widow of the composer, a group of whose songs are a feature of the Nevin-Milligan program. On March 8 Miss Nevin and Mr. Milligan repeated their program for the members of the Dutchess County Musical Association in Vassar Hall, Poughkeepsie, when they were heard by an audience which overflowed the hall, with many standees.

Schmitz to Return from Europe for Tour Beginning Jan. 1, 1923

E. Robert Schmitz, the pianist, will sail for Europe immediately after the close of his master classes, which will be held in Chicago from June 15 to July 20. He will make a tour of the Continent, remaining there until the end of December, and will return to America for a concert tour beginning Jan. 1, 1923. A number of Mr. Schmitz's professional pupils will accompany him to Europe. He plans to hold master classes in Paris in the early fall.

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CHICAGO ACCLAIMS ROSING

"ROISING IS A SENSATION, AND SOON WILL BE A UNIVERSAL SENSATION"—By Herman Devries.

"Rosing Proves Sensational Tenor in Concert"

By Herman Devries

Vladimir Rosing gives the lie to Hector Berlioz's famous epigram, "A tenor is not a singer, he is a disease."

Rosing is MORE THAN A TENOR—HE IS A BRAIN—A HEART—A TEMPERAMENT AND A TALENT. All these linked and reined obedient, to his will and to his inspiration. And all these are expressed in and by his VOICE, A TENOR OF REMARKABLE RANGE AND POWER. The quality of tone is so varied by the eloquent coloring he employs to mirror the song moods that it never cloy nor grows monotonous.

VOICE A SURPRISE

My enjoyment at Orchestra Hall last night was intensified by the element of gratified surprise. I WAS NOT PREPARED FOR SUCH A REVELATION OF SUPERIOR TALENTS.

ROISING IS A SENSATION, AND SOON WILL BE A UNIVERSAL SENSATION.

One of his admirers in the audience calls him "A TENOR WUZZNER WITH A VOICE."

I heard him sing Cyril Scott's "Invocation to Love," Moussorgsky's ballade and "Love Song of a Village Idiot," Rimsky-Korsakoff's aria from "Night of Mai," "Irish Famine Song," arranged by Wood; aria from Bizet's "Pearl Fishers," Rossini's "Danza," Schumann's "Ich Grolle Nicht."

HAS COMPLETE MASTERY

This mastery of the technic of song is complete. With Rosing the mechanical becomes merely the vehicle for expression.

HIS AUDIENCE WAS WILDLY ENTHUSIASTIC AND THERE WERE MANY ENCORES.

"American," Chicago, March 9th, 1922

"Vladimir Rosing Shows Power in Quaint Singing"

By Karleton Hackett

Vladimir Rosing gave an evening of interpretations at Orchestra Hall last night. HE IS A PERSONALITY



Photo by Morse

WITH STRIKING POWERS, which he uses WITH AN ABANDON THAT SEEMS THE BIRTHRIGHT OF THE SLAVIC PEOPLES.

SUCH A PICTURE AS THE MANIKIN-NEV-STROFF "SONG OF THE POOR WANDERER" HE DRAWS WITH A VIVIDNESS QUITE APPALLING. Moussorgsky's "The Goat" and "Death Serenade" ARE UNFORGETTABLE LITTLE ETCHINGS IN BLACK AND WHITE. THE SHARPNESS OF OUTLINE AND THE DEPTH OF SHADOW ARE BROUGHT OUT WITH A MASTER'S HAND.

ROISING IS AN ARTIST WITH ALL THAT IMPLIES. HE HAS BRAINS AND TEMPERAMENT.

The natural timbre of his voice is pleasing and

HIS REMARKABLE CONTROL SUSTAINS a song like Gretchaninoff's "Lullaby" WITH LOVELY TONE QUALITY.

ROISING IS AN ARTIST OF GENUINE POWER AND A SINGER WORTH HEARING. What he sets out to do he does with AN EARNESTNESS AND SINCERITY THAT CARRY CONVICTION.

"Evening Post," Chicago, March 9th, 1922

"Vladimir Rosing Heard in Interesting Recital"

By Maurice Rosenfeld

Not unlike Chappin, his countryman, Vladimir Rosing, the Russian tenor, IS A PERSONALITY, and that fact makes his RECITALS VITAL AND INTERESTING. Rosing IS A TENOR WHOSE VOICE HAS RANGE, PLIABILITY AND POWER. His program last night was widely varied.

A SKILLED ARTIST WHETHER THE TEXT IS LIGHT OR DRAMATIC, ROSING PUTS HIMSELF THOROUGHLY INTO THE SPIRIT OF HIS SONGS AND IS COMPLETELY SWAYED BY THE WORDS AND MUSIC IN ALL HIS NUMBERS.

AT TIMES THE VOICE COMES FORTH WITH A FINELY WOVEN TEXTURE OF TONE, A WHISPERED PIANISSIMO THAT DRIFTS INTO A FALSETTO, WHICH IS CLEAR AND OF BEAUTIFUL QUALITY, AND AGAIN THERE IS A ROBUST, ALMOST HARSH TONE OF POWER WHICH FILLS THE HALL, WHEN THE TEXT DEMANDS PASSION AND DEPTHS OF FEELING.

Thus "Ich Grolle Nicht," by Schumann, was one of the best of the recital numbers, and the encore Chant Hindu by Rimsky-Korsakow, poetic and characteristic, of quite another class, was equally artistic.

THE RECITAL WAS HIGHLY INTERESTING AND ORCHESTRA HALL HELD A CAPACITY AUDIENCE WHICH RECALLED THE SINGER MANY TIMES DURING THE EVENING.

"Daily News," Chicago, March 9th, 1922

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 MUSICAL AMERICA.

NEW YORK, MARCH 25, 1922

KEEPING PACE WITH THE SEASON

EACH of the Thousand and One Nights had its story. But by no means each of the thousand and one concerts, recitals and opera performances of the present music season in New York has had its night, or its afternoon, either.

When the warm weather of June drives the last of the recitalists from the drowsy auditoriums that have been thronged since the middle of September, between 1000 and 1200 musical events will have been recorded for the New York season. These have mounted to as high as ten in a day.

The little books that the reviewers keep, as reminders of their assignments, tell a story in their clutter of dates, places and names, to give pause to the sober-minded. How can a city, whatever its size, assimilate so much music?

The last days of September brought half a score of musical events, including opera performances and several concerts. As early as Oct. 1 there were four events in a day to divide patronage. October had more than 100 in all, November brought 174, December 156, January 168, February 174, and March probably will end with about 150. The total, with April and May still to be added, is something more than 900.

These events include many not given in Carnegie, Aeolian and Town Halls, or the Metropolitan and Manhattan Opera Houses. There have been recitals and concerts in the ballrooms of five of the hotels, and various other auditoriums have been utilized, including several of the theaters. It is not surprising that with the calendar so cluttered, the reviewers of the daily newspapers in New York

have given up trying to "cover" more than a few of the more salient events of each day.

MUSICAL AMERICA, probably alone among publications which undertake music criticism, has endeavored to have a reviewer present at all concerts, recitals or opera performances professionally given. Hundreds of others of a social or amateur character, or given for some special purpose which tended to separate them from events calling for serious review, have had to be passed by, though doubtless here and there among them a program has been given superior to some of those heard in the concert halls.

SCALING FIVE OCTAVES

THE Viennese seem to have found something to talk about in the vocal range of a forty-four-year-old singer who can scale five octaves. A demonstration before the Austrian Society of Experimental Phonetics resulted in his accomplishment of that feat and it was described as one never before achieved. However, a similar claim has been made for a much younger singer in America, and there is no way of telling how many five-octave voices the world may have had that never were called to scientific or professional notice. The Vienna phenomenon is a bass. It is said he sings an F below the F which ordinarily is at the bottom of a bass voice. Evidently in a falsetto—for the tones are described as "soprano"—he ascends to an A above the F and G in altissimo that have been the highest tones of the skyrocketing coloratura sopranos.

There is, of course, a place in musical history for a singer who can put new limits to vocal range, but the importance of such a voice is not to be magnified. Needless to say, the singer who can encompass two octaves and do so with beauty of tone and a faultless scale is a greater vocalist than one who can sing three, four, five or any number of octaves with less beauty of tone or a less perfect scale. Two octaves will suffice for virtually all the vocal music that is worth the singing. Various exceptional bravura phrases written for the benefit of a few phenomenal singers could be stricken from the opera airs and display songs which contain them without any real loss to music or the art of singing. Patti was not the supreme singer of her day because she possessed a G in altissimo. It might almost be said that she was great in spite of it.

A note as high as Galton's whistle is likely to sound like that same whistle. And one so low that the vibrations can be heard separately is more likely to suggest a series of grunts than a musical tone. Not the limited range of singers—but inequality within that range—is the handicap which composers feel in writing for the voice. Any considerable extension of the compass seems to tempt, of itself, to meretricious display, and the music lover can be thankful that the greatest of song writers had no five-octave sirens to lure them away from sounder ideals.

IN England they call it the Entertainments Tax. If a performance is "wholly educational" it is tax exempt. How they decide whether a concert is or isn't "wholly educational" is beyond our ken, though a workable plan might be to compute the number of yawns in proportion to the rows of vacant seats.

MME. GALLI-CURCI, who has been engaged for the same number of performances at the Metropolitan next season as she was accorded this year, has let it be known that she expects to appear in two additional operas. She has not disclosed which two, but the gossips have been busy with "Madama Butterfly" and "Lakmé."

NOT until after the Atlanta season at the earliest, and quite probably not until his return from Europe next October, will General Manager Gatti-Casazza reveal the identity of the Metropolitan artist to whom will be entrusted the front legs of "Siegfried's" delightful dragon.

AFTER listening to "symphonies" and "fantasies" for the voice, the mystified music patron need not be surprised if confronted in the near future by an opera for string quartet or an oratorio for three flutes and glockenspiel.

WITH so much rattling of family skeletons, psychic investigators might turn to some present-day program notes for their poltergeist phenomena.

Personalities



Photo by Elynn

Beniamino Gigli, Metropolitan Tenor, Indulges in Impromptu Vocal Exercises, to the Delight of His Family

The domestic rôle is an especially congenial one to Beniamino Gigli, tenor of the Metropolitan. With his little daughter, Esterina, his smaller son, Enzo, named after the character in "Gloconda," and Mrs. Gigli as auditors, the artist often reviews his rôles. Mr. Gigli recently received a congratulatory letter from Umberto Giordano, composer of "Andrea Chenier," who had read of his success in the title rôle in an Italian newspaper. "I am sending you my most cordial congratulations on our triumphant success," wrote Giordano. "How much I should like to hear you in the part!"

Hempel—Frieda Hempel, soprano, was recently invited to sing in Washington before the members and guests of the State Department Club. The artist is to be guest of honor at a tea given by Mrs. Wilbur J. Carr, wife of the director of the consular service, during her visit.

Gerhardt—A number of noted artists attended the last concert given in New York by Elena Gerhardt, the lieder singer, before her departure for Europe. Among those present were Geraldine Farrar, Alma Gluck, Margaret Wilson, daughter of the ex-President, and Corinne Rider-Kelsey.

Macbeth—Florence Macbeth, soprano of the Chicago Opera Association, recently bought an estate in Kittson County, Minnesota. The house and grounds had formerly been the possession of her family during a great number of years, and the place was associated with many of the artist's early experiences.

Johnston—A valued possession of R. E. Johnston, New York manager, is an autographed photograph of the late Camille Saint-Saëns. The celebrated composer visited Mr. Johnston's office before leaving America on the occasion of his last journey to this country, as Representative of Art from the French Government to the San Francisco Exposition in 1915.

Gordon—Whether Jeanne Gordon, contralto of the Metropolitan, will ever assume a skating rôle remains to be seen. The artist, however, like all good Canadians, is very fond of the pastime, and is able to enjoy it at her own private pond when at her estate at Peekskill, N. Y. But in New York the artist confesses she is often tempted to pass a few hours on the ice on the Park pool, which lies opposite her hotel.

Furedi—Another musician of European reputation who has lately transferred his activities to America is Samu Furedi, Hungarian 'cellist. Mr. Furedi was for nine years a pupil of Popper, whose professorship in the Royal Academy in Budapest he refused in order to come to America. He has already been heard in a number of concerts in addition to devoting much of his time to a growing class of professional pupils. Two brothers, Alexander, violinist, and Louis, viola player, have also come to this country, and the three artists have made several appearances in ensemble.

Jeritza—Captain Alexander E. S. Hambleton, commander of the White Star liner Olympic, acted as host recently at a luncheon given on board his ship while berthed at New York, to Marie Jeritza, soprano of the Metropolitan, and her husband, Baron Popper. Otto Weil, representing the Metropolitan Opera Company, and Thomas R. Thorne, assistant passenger traffic manager of the International Mercantile Marine Company, were also of the party. After the luncheon Mme. Jeritza inspected the ship, on which she is booked to sail on April 1 for Europe.

Hutcheson—Ernest Hutcheson has proof that there are some people who cannot discriminate between a pianist and an exhibitor of a trained monkey. He subscribes to a clipping bureau from which he not only receives clippings relative to his own work but also many others detailing the success of a vaudeville entertainer by name of Hutcheson whose act consists in exhibiting the antics of a trained monkey. He enjoys the joke, but, knowing that the mistake must work both ways, says that it's a safe guess that Hutcheson of monkey fame considers it a blemish on that fame to be confused with Hutcheson the pianist.



By
Cantus Firmus

Beware the Criticism Juggler!

AFTER puzzling over the criticisms of the reviewers as quoted by certain publicity folk, doting mothers and other interested witnesses we have decided that the method employed in selecting the favorable excerpts is somewhat as follows:

HOW THE CRITICISM IS QUOTED.

A finished singer!—*Daily Dimes*.

WHAT THE CRITICS ACTUALLY WROTE:

Miss Honky Tonk's recital demonstrates that she is not a finished singer.—*Daily Dimes*.

Audience could not constrain itself.—*Eve. Telygraft*.

This was such an exhibition of mediocrity that the audience could not constrain itself in its audible expressions of disgust.—*Eve. Telygraft*.

* * *

WE take pleasure in announcing an important series of books, as follows:

"Caruso: How I Cooked His Spaghetti," by His Favorite Chef.
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"Caruso's Method of Physical Culture, Revealed by His Valet."
"Caruso's Memory System; a Disclosure by the Great Tenor's Personal Banker."
Other titles, some 200 in all, will be announced in the near future.

* * *

Sermons by Radio; Also the Plate

[Contributed by J. A. H.]

WE have always wondered what the parson thought was the principal part of the service. We know that the sexton thinks weddings and funerals lead the ball, that the soprano knows her solo is the only thing worth coming to church for and the organist is certain that the choir's only claim to existence is to accompany the organ. BUT THE PARSON! Just what do parsons think about? Now we know!

Last Sunday a parson in New York invited some friends to pass a pleasant afternoon listening by wireless to a church service at the Westinghouse Laboratory in Newark. They had the entire thing from soup to nuts, and while the anthem was being sung the parson-host passed the plate to his guests, "explaining," it is said, "that it would make the service seem more complete." Probably it did!

* * *

More Ethereal Strains

Dear Cantus Firmus:

In "The Starbeams" column of *The Kansas City Star* I read this paragraph: "Taking music out of the air." What do the composers think of the radio, particularly the moderns who have labored so hard to take the air out of music.

This item was observed on the music page of the same paper. (This was a serious notice!)

Musical atmosphere, rather than a musical program, is the element that John Doe is trying to "capture" in his Thursday night musicales.

Commenting personally, I should say the gentleman is an unconscious victim of "radiomania."

Sincerely,

BLANCHE LEDERMAN.

Kansas City, Mo.

* * *

Referred to Our Question Box

[Contributed by F. C. B.]

IF a tenor meets with an accident and loses all his teeth, and then gets artificial ones, does that necessarily mean that hereafter he will sing falsetto?

Would you give this advice to a Russian baritone: "A shave a day keeps the whiskers away?"

* * *

Dedicated to—

[Contributed by Edward Kilyenyi]

TWO elderly music teachers who had not met for twenty years were unexpectedly thrown together. One of them had three sons upon whom he had been, when last the two men met, lavishing all his money and his hopes. His old colleague was naturally interested in the results.

"What has become of your oldest boy?"

"He is doing wonderfully—concert-master of the *** Symphony Orchestra in ***."

"Good! And how about Frank?"

"I'm—proud of him! He's 'cellist of the famous *** quartet."

"Great! And your youngest boy Bill. What of him?"

"Don't ask me. I'm ashamed to tell you. We tried everything—tried to make him a lawyer, a doctor, a dentist. But no use. Hopeless, hopeless."

"What's he doing then?"

"He has a job as conductor of the *** symphony."

* * *

Below the Belt

THE England for the English movement is apparently having its effect. Musicians, however, appear to be in the privileged class. Says *Punch*: "With reference to the two Germans who were refused permission to box in this country it is argued that it is absurd to draw a distinction between pugilists and musicians. As an outcome of this we hear that a well-known promoter has offered to put up a purse for a contest between Carpentier and Battling Stravinsky." We saw Carpentier succumb to the persuasive percussion of Jack Dempsey over in Jersey City, but what would happen if Stravinsky landed on the point with an augmented fifth, followed by a minor ninth to the solar plexus?—I. M.

* * *

Contributed by Marjory M. Fisher, San Jose, Calif.

Overheard at Werrenrath's Stanford recital: "And the little stars of Duna call me home! Shucks, it's the sandwiches of tuna that call me home!"

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Looking Backward

A CONTEMPORARY quotes a news item from a New York newspaper of a hundred years ago. It proves that the poor musician we have always among us: "A concert of vocal and instrumental music at the City Hall Assembly Room, to be performed by an amateur and professional orchestra, as well as some of the most admired overtures from the works of the celebrated composers"—they are still being given!—"interspersed with solos, duets and trios on the flute, in which are introduced most popular airs and melodies."

Could the compiler of this musical feast have been silently striving for the medium which the profound Mahler brought to so perfect a flowering? True, there is in all this no reference to the Cosmos and What It Imparted to an Earnest Listener. We are told that the conductor of the melange was a Mr. Kinselal, who is described as "the Damrosch of his day." That, we humbly conceive to be a misnomer: Happy—oh, far more happy!—would be a choice descriptive phrase in which occurred the name of—Mengelberg!—R. M. K.

* * *

"Vision Fugitive et Toujours Poursuivie"

A RECENT press notice of a singer about to make her bow to New York says: "She hails from Brooklyn and has pursued her musical education entirely in this country." We haven't heard the lady, but we are willing to bet two seats to "La Forza del Destino" that she hasn't caught up with it. Perhaps the Musical Education saw her coming and took ship for other shores.—K. K.

Contemporary American Musicians

No. 212
Florence Easton

FLORENCE EASTON, soprano, was born in Yorkshire, England, Oct. 25, 1885, and her father and mother were both well known concert singers.

She received her education in public and high schools in England and in Toronto, Canada, where her family moved when she was five years old. She first undertook the study of the piano in Canada, working with J. D. A. Tripp and Mr. Harrison of Toronto, and made her debut as a professional pianist in Toronto at the age of ten. Miss Easton went to the



Florence Easton

Royal Academy of Music in London to continue her education. She first took up the study of singing under Elliott Haslam, and from his studio went on the concert stage. Her only other teacher has been her present instructor, Mme. Schoen-Rene. Her operatic debut was made in 1903 at Covent Garden, when she appeared in the title-role of "Madama Butterfly." Following this she appeared in the opera at the Berlin Royal Opera, at the Hamburg State Theater, in Antwerp and in the large cities of the British Isles. She was also engaged by the Chicago Opera Association, and then by the Metropolitan Opera Company, making her debut with the latter in 1917. Since then she has sung a remarkable number of leading soprano rôles, and has appeared in concert with the leading organizations. She was the first woman to be made a fellow of the Royal Academy. Miss Easton married Francis MacLennan, tenor, in 1904.

VISITORS BRIGHTEN TUSCALOOSA SEASON

Hempel, Sparkes and Georgia
Glee Club Bring Relief
from Dull Spell

By Tom Garner

TUSCALOOSA, ALA., March 18.—Following an especially dull spell in musical activities here, this city has lately been favored with some excellent musical fare.

Frieda Hempel was recently presented by Mrs. Harry Neal Eddins, director of voice at the University of Alabama, in the University Auditorium. The audience was a large one, and the event was one of the most successful in Tuscaloosa's season. The soprano appeared in her Jenny Lind program, singing exquisitely the "Casta Diva" aria from "Norma," and Schubert and Mendelssohn songs. These were given with purity of tone, as were her other exhibitions of coloratura singing. The flute work of Louis Fritz was admirable, and the piano accompaniments of Coenraad V. Bos, as well as his solos, were excellent.

Lenora Sparkes appeared before a large audience in the All Artists' Series organized by Maude Henderson Walker. Miss Sparkes' varied program and her pleasing musicianship were greatly admired. Among her numbers were arias by Mozart and Mascagni, and works of Massenet and Weckerlin. Oliver's "Song of Old London" was much liked. Songs of Sparks and Hageman were greatly liked. Miss Sparkes was gracious with encores and the audience demanded many of them. Louise Lindner was her accompanist, contributing also works of Brahms and Dohnanyi.

The Glee Club of Emory University, Atlanta, Ga., gave a program under the baton of Dr. Malcolm H. Dewey in the University Auditorium here, under the auspices of the University of Alabama Glee Club. In addition to its choral forces, the well-balanced orchestra, which accompanies the organization, gave several numbers. Foster Barnes, baritone soloist, revealed an excellent voice, and sang in a manner which indicated that he is a talented and finely schooled vocalist. An entertaining burlesque on grand opera was given by Frank J. Smith. The entire program was excellent and the large audience was liberal in its applause.

For the benefit of the Stafford School Improvement Association, "The Glass Slipper," a pleasing operetta, was presented at the High School Auditorium on Feb. 25. Florence Nupson, supervisor of music in the schools, coached the performance, and also sang the leading rôle in excellent manner. Irvin Dugins, local tenor, also did excellent work in his part.

Charleston Musical Society Presents Local Artists in Concert Course

CHARLESTON, S. C., March 18.—The Charleston Musical Society presented a

Easter Songs That Have Often Been Used with Appropriate Effect at Easter Services

Life Again Today.....Neidlinger
(2 keys)
Christ the Lord Is Risen....Foerster
(2 keys)
Easter Song.....Rougnon
(2 keys)
The Birth and the Resurrection,
Gaynor
(2 keys)
Awake Thou That Sleepest....Spry

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number of local artists in the second last concert of its Series Intime, given on March 5. Among these, Theodore Koster, pianist, disclosed in his performance a good tone and interpretative intelligence. He and his brother, John Koster, violinist, played admirably the Brahms Sonata in G, No. 1. Maud Gibson, cellist, played the "Chants Russes" of Lalo and numbers by Charpentier and Gertrude Ross in excellent style. A mixed chorus, accompanied by Mrs. William Locke, sang numbers by Handel, Haydn and Mendelssohn.

RECITALS IN MIAMI

Mana-Zucca's Compositions Featured in Recent Program

MIAMI, FLA., March 13.—The Philpitts Artist Recital Course recently presented Mana-Zucca, pianist, and Frederick Gunster, tenor, in a joint recital at the Central School Auditorium. There was a large attendance and much enthusiasm shown over the program, which was largely made up of Mana-Zucca's compositions. This is the only public appearance scheduled for the composer-pianist in Miami this season, although she is now making her home here.

Clarence Eddy, organist, gave a recital at the home of Mr. and Mrs. J. C. Penny, recently, assisted by Mrs. Eddy, contralto. Mr. Eddy lately appeared in recital at Palm Beach.

Daisy Jean, cellist, harpist and soprano, has given several recitals recently for the benefit of the Caruso Memorial Fund. She gives her recitals in the large hotels and has been coming annually since her first appearance here for the Belgian Relief. A. M. FITZPATRICK.

Edwin Hughes in Athens Program

ATHENS, GA., March 20.—Edwin Hughes, pianist, gave an interesting recital at the Lucy Cobb Institute recently, playing an attractive program admirably. His interpretation of a Czerny Study in B Flat was excellent, and the "Rain Dance" of Homer Grunn was so attractive that it had to be repeated. Another excellent number was Fannie Dillon's "The Desert." The program also included Beethoven's Polonaise, Op. 89, the Gluck-Sgambati Melody, a Liszt "Sonetto del Petrarca," and other music.

Nashville Acclaims Baroni Company

NASHVILLE, TENN., March 18.—The Alice Baroni Concert Company gave two well-attended concerts at the Centennial Club and was warmly applauded. Mme. Baroni's coloratura soprano was admired in a number of arias and songs, Lillian Pringle played 'cello solos acceptably, and Edith Gyllenberg proved herself a pianist with a brilliant technique. A. S. WIGGERS.

Elly Ney Heard in Chattanooga Series

CHATTANOOGA, TENN., March 18.—Elly Ney, pianist, was heard at the last concert of the series given by the Chattanooga Music Club this season, on March 9. A large audience was present, and Mme. Ney made a distinctly fine impression. The program comprised a Beethoven Sonata, a Schubert Sonata, and six compositions of Chopin, played with much brilliancy and clarity. Several encores were given. H. L. SMITH.

Anna Case Sings at Converse College in Spartanburg

SPARTANBURG, S. C., March 18.—Anna Case sang before an audience estimated at 1500 persons at Converse College on March 3. She was warmly acclaimed, the audience requesting many encores during the program and after the last song. One of the most popular songs of the evening was Miss Case's own "Longing." D. G. SPENCER.

Hear House and Inez Harrison

HOLLIDAYSBURG, PA., March 18.—Two artists from the studios of Adelaide Gescheidt, New York voice teacher, gave recitals here, on Feb. 3 and March 3. Judson House, tenor, was heard in February, and Inez Harrison, contralto, was the March visitor.

PREPARE FOR FESTIVAL

Twenty-sixth Spartanburg Programs to Enlist Notable Artists

SPARTANBURG, S. C., March 18.—The roster of artists for the Spartanburg Music Festival of 1922, to be held in the auditorium of Converse College on May 3, 4 and 5, will include the following artists, according to an announcement recently made by Dr. Louis Bennett, director: Marie Sundelius, Helen Stanley, and Ottilie Schillig, sopranos; Cecil Arden and Ellen Rumsey, mezzo-sopranos; Giovanni Martinelli, Orville Harrold, and James Price, tenors; William Simmons and Louis Bennett, baritones; Fred Patton, bass-baritone; Erwin Nyiregyhazi, pianist, and Raoul Vidas, violinist. The Russian Symphony, Modest Altshuler, conductor; the Spartanburg Festival Chorus of 350 voices, and a children's chorus of 500 voices from the city schools, will also participate.

The program of the first concert, on the evening of May 3, will comprise Liszt's "The Legend of St. Elizabeth." The soloists for the evening will be Ottilie Schillig, Ellen Rumsey and Fred Patton. The second concert program, on the afternoon of March 4, will be given by Erwin Nyiregyhazi and the Russian Symphony.

The operas, "I Pagliacci" and "Cavalleria Rusticana," will be given by the Spartanburg Festival Chorus of 350 voices, the Russian Symphony and the following artists, on the evening of May 4: Marie Sundelius, Cecil Arden, Orville Harrold, James Price, William Simmons and Louis Bennett.

The fourth concert, on the afternoon of May 5, will be given by the Children's Chorus, Mrs. B. L. Blackwell, conductor. Soloists in this program will be Cecil Arden and James Price. Mrs. Louis Bennett will be the accompanist for Miss Arden and Mr. Price. The Children's Chorus will sing the cantata, "Pan on a Summer's Day."

The program for Artists' Night, the final event of the Festival, will enlist as soloists Helen Stanley, Giovanni Martinelli and Raoul Vidas. Mr. Martinelli is on the program to sing the aria "O Paradiso." Mme. Stanley will sing the Air of *Lia*, from Debussy's "Enfant Prodigue."

The requisite number of Festival guarantors has been secured, and the financial well-being of the event is insured. This will be the twenty-sixth Festival to be given in Spartanburg, and of the twenty-five preceding only one year's has incurred a deficit. The Festival is not a money-making institution, however, for it has cost more than \$20,000 to arrange the programs in the last several years, but the receipts from the sale of tickets has been sufficient to cover the cost.

D. G. SPENCER.

Applaud Heifetz in Topeka

TOPEKA, KAN., March 18.—Jascha Heifetz delighted an exceptionally large audience in his recital at the City Auditorium here on March 13. The audience apparently found its greatest enjoyment in the Chopin-Auer Nocturne in E Minor, and Brahms' Dance No. 7 in A. The audience refused to leave the auditorium until Heifetz played two additional numbers at the close of his program. The recital was under the direction of Henry J. Dotterweich.

RAY YARNELL.

ELLY NEY



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Elly Ney

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WERRENRATH SINGS FOR SEATTLE CLUB

Hundredth Event in Career
of Organization—Local
Artists Heard

By David S. Craig

SEATTLE, WASH., March 18.—Reinald Werrenrath gave the hundredth artist recital presented by the Women's Musical Club in its twenty-one years of activity. With Harry Spier at the piano, the concert, which took place on Feb. 27, was an artistic triumph for the organization. Mr. Werrenrath's high qualities were appreciated by a capacity audience, which almost doubled his program by the insistent demands for encores.

Two local soloists, Mrs. Israel Nelson, contralto, and Hattie Edenholm Carlson, pianist, were heard in concert on Feb. 28, and gave an interesting program artistically.

In the joint concert of the Glee Clubs of the University of Washington and the State College of Washington, the fine form of both organizations was evident in their choral work, and Dean Irving M. Glen of the University of Washington and F. C. Butterfield of the State College are to be congratulated on having such excellent material, as well as obtaining such good results. The choral numbers of the societies were worthy of college students.

The St. David's Day concert, held under the auspices of the Welshmen of Seattle on March 4, was the yearly occasion for a display of the talent of this musical section of the community. Two choruses, one of male singers, sang expressively music of their native land under the baton of O. J. Williams. Solo numbers given by D. O. Roberts, Mary Elizabeth Jones, Myra Hughes, J. M. Lea, Edna Jones Bunker, Edna May Edwards, Owen J. Williams, Frederick Heward and Graham Morgan completed an interesting program.

The Women's Ensemble of the University of Washington, demonstrating one phase of the work of the music department, under the direction of Dean Irving M. Glen, appeared in concert on

March 5, and sang with excellent taste several groups, displaying good tone and balance. Assisting on the program were Grace Cockcroft, pianist; Katherine Peterson and Lois Wiley, contraltos. Elma Dick was accompanist.

NAVASOTA'S WEEK OF SONG

Schools and Clubs Join in Daily Programs—Operetta Performed

NAVASOTA, TEX., March 20.—National Song Week was observed in the public schools here with appropriate exercises in the chapel each morning, students of the schools, music clubs and others furnishing the programs. The operetta, "A Picnic Day in the Woods," was given by the three lower grades, under the supervision of Grace Helen Eltinge, supervisor of music.

An enthusiastic audience enjoyed the musical program given in this city recently by students of Baylor College, Belton, under the leadership of Allie Coleman Pierce. Lois McCall, violinist, and Zelma Brown, pianist, assisting artists, showed unusual ability.

Committees are arranging programs for the annual Music Festival to be given during April in Navasota.

IRA BLACKSHEAR.

Galli-Curci in Denver

DENVER, March 17.—Amelita Galli-Curci attracted a great audience at her recital on March 8, fully 300 persons, it is estimated, being on the stage. The singer was in good voice, and in a program of more than usual contrast touched some exalted heights of pure lyricism. There were only two or three temporary deviations from pitch. Careless enunciation marred her diction. Homer Samuels accompanied admirably and Manuel Berenguer, flautist, contributed solos. Robert Slack was the local manager.

J. W. WILCOX.

Middleton Sings in San Jose

SAN JOSE, CAL., March 18.—Arthur Middleton sang before a capacity audience at the Teachers' College Auditorium on March 10, in the Colbert Concert Course. He was in excellent voice, and the fact that a large proportion of his songs were sung in English and with perfect enunciation added greatly to the pleasure of the evening. Stewart Willie was an excellent accompanist and capable soloist.

MARJORIE M. FISHER.

Martha Phillips Heard as Soloist in Concert at Metropolitan Opera



Martha Phillips, Coloratura Soprano

The distinction of appearing as a soloist at the Sunday evening concerts at the Metropolitan Opera House was recently accorded to the Swedish coloratura soprano, Martha Phillips, who has been heard several times in New York in song recitals in recent years. Mrs. Phillips appeared on the same program with Pablo Casals on Sunday evening, Feb. 26, and earned a decided success in the "Bel Raggio" aria and a group of songs. In private life she is the wife of the noted American painter, J. Campbell Phillips. The accompanying picture is a reproduction of a recent sketch made by Mr. Phillips.

Sydney Thompson to Assist Esther Dale

With the assistance of Sydney Thompson, diseuse, Esther Dale, soprano, will give a program of ballads and folk-songs at Columbia University on the evening of March 30. The recital will be presented in the Horace Mann Auditorium.



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Panorama of Chicago's Weekly

CANADIANS IMPRESS IN CHORAL SINGING

Winnipeg Male Choir Appears with Percy Grainger as Soloist

CHICAGO, March 18.—Sixty professional and business men of Winnipeg, Canada, journeyed to Chicago and gave a demonstration of choral singing—an accomplishment that has been with them nothing more than a hobby. This organization of the Winnipeg Male Choir, and one professional musician is numbered on its roster, Hugh C. M. Ross, conductor. If choral singing is merely a hobby with these men, they must be hard to match in their chosen fields. Their work in their concert at Orchestra Hall on March 13 was a revelation.

These Canadians exhibited spirit, virility, impeccable precision, a sense of nuance in innumerable gradations of light and shade, diction that made the program book unnecessary, and the finish that comes only from long and intelligent association. Their leader is a dominant personality, striding his platform when occasion demands, and evoking his music with spontaneity and firmness. A magnificent volume of sound can be conjured up by these singers and their tone can fall equally well to a smooth and caressing pianissimo.

Two or three numbers in a long program were outstanding in novelty and beauty. Grainger's "Dollar and a Half a Day," given for the first time by this choir, is a sailor's chanty, infectious in rhythm and scored with opulence. There is a rich solo part, which was sung by Peter B. Logan, tenor; a quartet which lends a background to the single voice, and a chorus to take up the refrain. The "Anchor Song," also by Grainger, is in similar style, with the solo portion sung by R. T. Halliley. The chorus enters with fine effect and the contrasts read into the work by Mr. Ross were wonderful. Both numbers had to be repeated. "Rolling Down to Rio" by Edward German was given a rollicking interpretation, and "There Rolls the Deep," by Nicode, was sung with reverent appreciation.

Percy Grainger was soloist, playing three groups in his usual stirring style, and furnishing the accompaniment to his own "Anchor Song" when it was repeated. Balfour Gardiner's "Joyful Home-Coming" was expressively played, and Carpenter's "Tango Americain" was given with finely contrasted delicacy and power. The artist's expertness of fingering was shown in a Guion arrangement of "Turkey in the Straw," which produced demands for an encore. Other numbers were Liszt's "Liebestraum" and Polonaise in E, and three works by the pianist. E. R.

ROSLING EXPOUNDS VOCAL METHOD TO CORDON CLUB

Beautiful Sounds Not to be Considered Sole Aim of Singer, Contends Russian Tenor

CHICAGO, March 20.—Interpretative singing was given a new meaning by Vladimir Rosling, Russian tenor, in an address before the Cordon Club on Tuesday, March 7. Mr. Rosling belongs to a school that believes the fullest expression of the vocal art is not to be found solely in beautiful sounds. There must be realism in song as well in other branches of art, he asserts, and the interpretation must be made to conform to the idea of the text before it can lay claim to being true.

"There are three considerations to be met by every singer before a song can be interpreted properly," said Mr. Rosling. "First the mind, which conceives the purpose of the song, and must be capable of full understanding; then the nerve centers which are stimulated by this mental picture, and finally the muscular reaction which is set in motion by the nervous stimulus. The text of the song is the determining factor in its presentation, and if one is giving the 'Irish Famine Song,' there is no room for anything but a wail of distress. Songs in purely lyric vein should be given with the finest and smoothest vocal expression of which the artist is capable. But just as life is not made up only of beautiful things, so there are songs which cannot be done beautifully. Nevstrouff's 'Song of a Poor Wanderer' is pure drama, and sounds that may appear to be unmusical are a part of it. For years I have practised to produce these sounds without injuring my voice. They are a necessary part of the vocal equipment, just as much as trills and staccati."

The poet is to be served first, according to Mr. Rosling, and technical display for its own sake is never permitted to creep into his work. For the proper projection of the message of the songs, he declares, a knowledge of physiology and psychology are invaluable to the singer. E. R.

Sousa's Band in Two Concerts

CHICAGO, March 20.—Sousa's Band appeared before two large audiences at the Auditorium on March 18. The afternoon program brought forth as soloists Mary Baker, soprano, who sang "Vilanelle" by Del'Acqua; Florence Hardeman, violinist, in a Wieniawski Polonaise; Winifred Bambrick, harpist, and

John Dolan, cornetist. The band, under the leadership of Sousa, played Liszt's Fourteenth Rhapsody; Sousa's Suite, "Three Quotations," and numbers by Mascagni and Moszkowski. The soloists at the evening performance were Miss Baker, Miss Hardeman, Mr. Dolan and George Carey, xylophone. The band numbers included the "Spring Time" Overture by Goldmark and the Sousa Suite "Camera Studies."

SONATA SERIES ENDS

Rudolph Reuter and Jacques Gordon Play César Franck Work

CHICAGO, March 18.—In their series of sonata recitals which came to an end on Wednesday evening with a performance at Kimball Hall, Rudolph Reuter, pianist, and Jacques Gordon, violinist, have brought to the attention of Chicagoans some valuable music all too seldom heard. The chief work presented at their final appearance was the César Franck Sonata. The work was elucidated skilfully and lovingly. The final Allegretto was worked up to a climax of emotional intensity and virtuosity by the players.

Two Sonatinas by Schubert, Op. 137, Nos. 1 and 3, were heartily enjoyed. The first is a simple melodic pattern with an obvious method of unfolding, and made little tax upon the musicians. The decorative figures of the second are more elaborately drawn, and gave opportunity for dexterous display. The Strauss Sonata in E Flat concluded the program.

M. Boguslawski in Theater Programs

CHICAGO, March 18.—Moissaye Boguslawski, of the piano faculty of the Chicago Musical College, has completed an engagement as soloist at the Chicago, Riviera and Central Park Theaters. He gave eighty-seven performances, including in his programs the Liszt "Hungarian" Fantasia, Chopin's "Fantasia Impromptu," the Paganini-Liszt Caprices, and works by Beethoven, Rubinstein and Rachmaninoff.

Mabel Lyons in Successful Début

CHICAGO, March 18.—Mabel Lyons, pianist, made an impressive début at the Playhouse on March 12 in a program that showed intelligent selection and full proof of her abilities. There is assurance in her playing and a definite understanding of the resources of the piano. Miss Lyons does not attempt too much, but what she attempts she does well. The features of the Bach-Liszt Prelude and

Fugue in A Minor were clearly and effectively brought out, and a Grieg Ballade revealed purity and grace of tone. Other numbers were the Debussy "Soirée dans Grenade," a Paganini-Liszt Etude, and a Chopin group.

CHICAGO MUSICAL COLLEGE ANNOUNCES BIG CONTEST

Symphony Forces, with Frederick Stock Conducting, to Accompany Student Soloists

CHICAGO, March 18.—The annual prize competition for students of the Chicago Musical College will be held at Orchestra Hall on April 29, with the Chicago Symphony conducted by Frederick Stock playing the accompaniments for the contestants as in former years. The prizes will be two grand pianos, one presented by the Mason & Hamlin Company and the other by the Cable Piano Company, and a violin donated by Lyon & Healy. A fourth prize comprising a course of musical education for voice, is offered by the College.

The judges will be Frederick Stock, Professor Leopold Auer, Josef Lhevinne and Herbert Witherspoon. In former years this competition has brought to Chicago as judges Harold Bauer, Eugene Ysaye, Franz Kneisel, Rudolph Ganz, Ernest Hutcheson, Edward Johnson, Mischa Levitzki and Richard Hageman. The students are given ample rehearsal with the orchestra.

OPEN YOUNG ARTIST SERIES

Cooper Lawley, Tenor, and Esther Linder, Pianist, Heard

CHICAGO, March 18.—Cooper Lawley, tenor, and Esther Linder, pianist, were heard in the first of a series of Young American Artist concerts at Fine Arts Hall on March 16. Mr. Lawley is endowed with a smooth and sonorous voice, particularly well used in the lower and middle registers, but sometimes forced in the high reaches. He was heard in an Italian group, of which a Leoncavallo "Serenata" and "E lo mio damo" by Puccini were excellently done. His work showed mature training and authority. A later group contained numbers by Rosseter, Coates and Oberndorfer. Robert MacDonald gave the singer valuable assistance at the piano.

Esther Linder, who substituted for Parthenia Vogelback, had created a favorable impression at a former recital. This she sustained in a well selected program. The Beethoven-Busoni "Ecosaisies" was given with spirit and agility, and the Brahms E Flat Intermezzo received a thoughtful interpretation. In the Ganz arrangement of Weber's "Perpetuum Mobile," Miss Linder showed that although her fingers are fleet, they are not infallible. A Chopin group and numbers by Liszt, Ravel and Albeniz were included in her program.

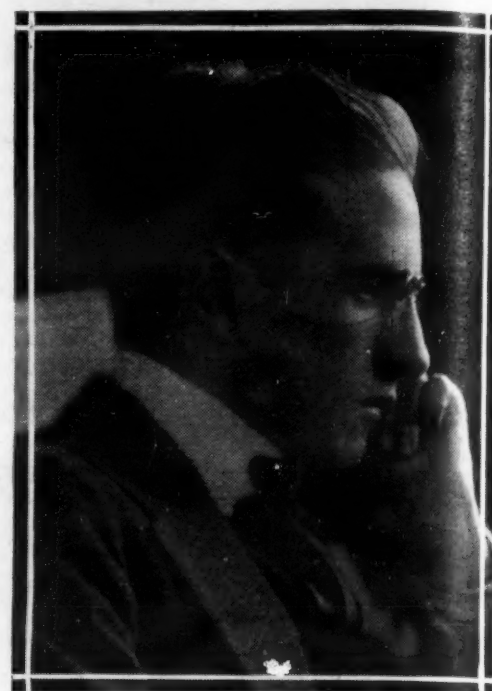
Margaret Wilson, Pianist, Makes Début

CHICAGO, March 17.—Margaret Wilson, pianist, made her début at the Playhouse on March 5, revealing a sincere if somewhat studied manner of interpretation and an adequate command of keyboard technique. In lighter numbers she projected in good fashion the meaning of the music and merited the applause bestowed upon her by a large audience. Her numbers included Schumann's Fantasia in C, the Beethoven Sonata Op. 81, a portion of Grovlez' "London" Suite, a Caprice by Saar, a Debussy Toccata, and the Liszt Tarantella.

Pavley and Oukrainsky to Give New Ballet

CHICAGO, March 18.—Andreas Pavley and Serge Oukrainsky, ballet masters of the Chicago Opera, concluded their tour with the company in Philadelphia, and have returned here to conduct their ballet classes. A public performance will be given at the Auditorium on April 22, at which the "Gate of Redemption," set to Liszt's "Les Préludes," will be given its first presentation.

Haydn Owens Suggests Prize Competitions As Spur to Choral Singing



Haydn Owens, Choral Conductor and Vocal Coach

CHICAGO, March 21.—A situation strange in musical affairs, wherein a lack of interest is attributed to the performers rather than to audiences, exists in many choral organizations throughout the country, according to Haydn Owens, choral leader of Chicago. The problem of the choral conductor, says Mr. Owens, is to keep his personnel from disintegrating between performances.

"There is no cause for complaint at the response of the public to choral concerts," declares Mr. Owens. "The attendance proves the wide demand for music of this nature. But the singers, consisting mainly of amateur musicians, do not possess the incentive for regular public appearances. They will work like beavers for a competition and then lose interest until another contest gives them renewed inspiration. Aside from the great choral organizations in the country, there are few that give more than two or three public performances a year. One reason for this undoubtedly is the continued use of a hackneyed repertoire. Giving the chorus new music to work on always arouses new interest. Another solution for the apathy of the singers would be permanent endowments to provide frequent prize competitions for choral organizations in various parts of the country."

Mr. Owens received his early musical training from his father, H. W. Owens, a noted choral leader and vocal instructor. At the age of thirteen, young Owens conducted a prize-winning chorus at a contest in Ohio. He has studied various branches of music with Glenn Dillard Gunn, Rudolph Ganz, Daniel Protheroe and Richard Hageman, and with Albert Wolff in Paris. He has toured this country as a pianist and is well known as a conductor and coach. He is musical director of two Chicago churches and a teacher of voice.

Northwestern University Orchestra Heard

CHICAGO, March 18.—Northwestern University School of Music presented the student orchestra, composed of eighty players, in recital on March 15, under the conductorship of Harold Everard Knapp. The program included Wagner's "Faust" Overture, Schumann's Fourth Symphony, Saint-Saëns' "Dance Macabre" and Elgar's "Pomp and Circumstance." William Carver Williams, Jr., youthful cellist, played the Goltermann Concerto in E Minor.

CHICAGO, March 20.—Vittorio Trevisan, bass of the Chicago Opera, has returned after the Eastern tour of the company, and has reopened his vocal studios here.

"Miss Welsh not only has excellent technique, but has entered into the meaning of the music."
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Array of Important Events

YOLANDA MÉRÖ SOLOIST WITH CHICAGO SYMPHONY

Pianist Gives Stirring Performance in
Liszt Concerto—Jacques Gordon
Heard in Bruch Work

CHICAGO, March 17.—Yolanda MÉRÖ, pianist, was soloist with the Chicago Symphony at the Orchestra Hall concerts of March 10 and 11. Mme. MÉRÖ is a dynamic figure at the keyboard, brilliant in execution and thoroughly conversant with her subject. She chose the second Liszt Concerto, and gave to its interpretation a zest that brought a genuine thrill to her hearers. Lightning speed and unflinching accuracy were allied with a temperamental display that illumined the work in varied colors. Her contracts were broad and striking and the climaxes were of towering strength.

For the orchestral numbers, Mr. Stock went to Byron for his inspiration. The Schumann "Manfred" Overture and the Symphony of the same name by Tchaikovsky constituted his program. The first named lacks the human and dramatic note of its better-known counterpart, but its rather thick texture was revealed by Mr. Stock with discerning hand. The Tchaikovsky work brought the orchestra to its best efforts, and excited the audience to a high peak of enthusiasm. Mr. Stock read the score with a fine perception that plumbed its depths without permitting it to lapse into the morbid strain to which Tchaikovsky's music easily lends itself.

The popular concert of March 9 brought Jacques Gordon, concertmaster, as soloist. Mr. Gordon gave a stirring performance of the Bruch G Minor Concerto, and was compelled to add as an encore the Kreisler Scherzo. The orchestra played among other numbers the Glazounoff "Carnival" Overture, ballet music from Schubert's "Rosamunde" and excerpts from "Lohengrin" and "Meistersinger."

Borowski and Collins Give Lecture-Recital in Lincoln, Neb.

CHICAGO, March 18.—Felix Borowski, president of the Chicago Musical College, and Edward Collins, member of the piano faculty, visited Lincoln, Neb., last week, where they gave a lecture-recital on "Music of Tomorrow." Mr. Borowski sketched the futuristic tendencies of composers of many nations and emphasized the influence on musical development resulting from changes in instruments. Mr. Collins illustrated the lecture with Goossens' "Four Concepts," Satie's "Gymnopédies," Ornstein's "Wild Man's Dance" and works by Schönberg and Stravinsky.

Esther Mae Schultz in Recital

CHICAGO, March 20.—Esther Mae Schultz, coloratura soprano, was heard in recital at Lyon and Healy Hall on March 7. An appealing personality served to put her at ease with her audience, and she sang agreeably a group of songs by Schubert, numbers by Handel and Pergolesi, and some French and American compositions. Her diction is

good, her style individual, and her voice capable of reaching her high notes with accuracy, but in places her performance showed a lack of full interpretative force. Ralph E. Zirkle played the accompaniments.

GABRILOWITSCH IN RECITAL

Art of Pianist Reflected in Schumann and Chopin Program

CHICAGO, March 18.—Ossip Gabrilowitsch gave a program devoted to Schumann and Chopin at Cohan's Grand on March 12. He finds time even in the midst of an arduous season of orchestra conducting to maintain an astonishing virtuosity at the piano, and more than that, his zeal for artistic expression at his instrument seems undiminished. The orchestra has not dwarfed Mr. Gabrilowitsch's ardent love for the piano. He gave a delightful performance of the Schumann Fantasia in C, showing a delectable touch, productive of rare tonal effects, a massive sense of proportion to which all technical flights were subordinate, and an indefinite moodiness which reflected the meaning of the work.

The Chopin group included the A Flat Ballade, a Nocturne and an Etude, the B Minor Mazurka and the Scherzo, Op. 20. The pianist needs no eulogium for his playing of Chopin; it was tender and emotional, spirited and subdued by turns, and all distinguished for technical mastery. The program closed with the Schumann "Carnival." E. R.

Art Institute Ensemble Honors Walfried Singer

CHICAGO, March 18.—The Philharmonic String Quartet gave a concert in Fullerton Hall on March 5. The program included the Beethoven Quartet in F, Saraband and Bourée by Bach, Intermezzo by Mendelssohn, the Glazounoff "Orientale," and a Mozart Andante. The Art Institute Ensemble, George Dasch, conductor, gave a regular program at Fullerton Hall, the concert being given in memory of Walfried Singer, who was the founder of the Sunday afternoon performances.

Chicago Theater Orchestra in Concert

CHICAGO, March 20.—The Chicago Theater Orchestra, Nathaniel Finston, conductor, gave the Tchaikovsky Fourth Symphony at the concert of March 5. It was a spirited performance with a fine sense of nuance, and precision and evenness well established by Mr. Finston. Luigini's "Ballet Egyptien" was also given, being well delineated by the musicians.

Ebba Sundstrom Heard as Soloist

CHICAGO, March 18.—Ebba Sundstrom, violinist, was soloist at a concert given in the Fourth Presbyterian Church recently. She played the Tartini-Kreisler Variations, the Popper "Minuet" and works by Tod Boyd. Miss Sundstrom will be soloist with the Bush Symphony at a concert in Orchestra Hall on March 21.

Reuter to Teach in Chicago in Summer

CHICAGO, March 21.—Rudolph Reuter, pianist, will again hold master classes this coming summer. Beginning with June 19 and June 26, there will be sessions of five and six weeks. Mr. Reuter will teach only until July 29. He will have the co-operation of distinguished

theoreticians in his work with those of his students who may wish to take up or continue the study of harmony and counterpoint. During the period of these classes, Mr. Reuter plans to give at least one Chicago recital.

SORORITY GIVES BENEFIT

Musicians Aid Sigma Alpha Iota Scholarship Enterprise

CHICAGO, March 17.—A concert was given by the Gamma Chapter of the Sigma Alpha Iota Sorority at the Ambassador Hotel on March 5, for the benefit of the scholarship fund. Louise Hattstaedt-Winter, soprano; Jacques Gordon, violinist, and Clarence Eidam, pianist, were the soloists. Mme. Hattstaedt-Winter proved herself an artist of ability and temperament in the presentation of two song groups. "Kindes Gebet" by Reger and Fourdrain's "Carneval" demonstrated her varied attainments, and she won spontaneous applause following her presentation of an American group, including "Pale Moon" by Logan.

Mr. Gordon was heard in some short pieces which revealed his virtuosity. Sarasate's "Spanish Dance" was given a lively interpretation and the Dvorak-Kreisler "Slavonic Dance" was an animated and colorful number. A novelty was a Scherzo by Inna Roubleff, played with complete mastery. Mr. Eidam is a pianist possessed of warm feeling and maturity. He gave a powerful presentation of the Rachmaninoff G Minor Prelude and a stirring delineation of the Liszt "Rakoczy" March. A large audience liberally encored the performers. Marion Lychenheim and Mabel Stapleton provided the accompaniments.

STUDENTS MAKE DEBUT

Chicago Musical College Presents Artists at Steinway Hall

CHICAGO, March 20.—Mark Love, bass, student of the Chicago Musical College, made his debut at Steinway Hall on March 17. Mr. Love displayed a sonorous voice of unusual range and even and refined quality, used with understanding. The aria "Il lacerato spirito" from Verdi's "Simon Boccanegra" was sung with vigorous accents, and the "Invocation" from Mozart's "Magic Flute" was admirably done. Numbers by Sydney Homer, Tosti and Huhn followed. Elva L. Johnson, violinist, was the assisting soloist, giving a well proportioned performance of Handel's Sonata in E. Ellen McCurry accompanied Mr. Love, and Ruth McCann was at the piano for Mrs. Johnson.

The fourth of a series of recitals by artist students of the Chicago Musical College was given in Steinway Hall on March 10 by Mrs. Ruth Bell Hudson, soprano, student of Burton Thatcher, and Carolyn Schuyler, pianist, student of Alexander Raab. Mrs. Hudson's first number was the aria "Depuis le jour" from Charpentier's "Louise," in which she displayed good range and volume, and excellent vocal training. Massenet's "Crepuscule" and "Tes Yeux" by Rabey were given with warm coloring. Miss Schuyler gave a vivid interpretation to the "Polonaise Americaine" by Carpenter and played exceptionally well the Dohnanyi Rhapsody in C. Both performers were liberally encored.

William Phillips at Edgewater Beach

CHICAGO, March 18.—William Phillips, baritone, was soloist at the Edgewater Beach musicale on March 5. He sang the "Drinking Song" from Thomas' "Hamlet," and numbers by Hughes, Boyd and Scott. Mrs. Alice Phillips, soprano, assisted with the aria "Il est doux" from Massenet's "Hérodiade" and songs by Lieurance and Logan. Duets included "La ci darem la mano" from Mozart's "Don Giovanni," "Gondoliera" by Henschel, and numbers by Barnicott and Hildach. Beulah Taylor Porter was the accompanist.

CHICAGO, March 18.—René Lund, baritone, was soloist at a musicale in the Fourth Presbyterian Church on March 5, singing "Come Ye Blessed" by John Prindle Scott, and "Bow Down Thy Ear" by Clarence Dickinson.

In Chicago Studios

CHICAGO MUSICAL COLLEGE

The recital in the Ziegfeld Theater on March 11 brought forth students of the piano, vocal and violin departments. John Norton, violinist, student of Leon Sametini, played the Dvorak-Kreisler "Slavonic Fantasia." Catherine Schuyler, pupil of Alexander Raab; Ella Ziff, a pupil of Edward Collins; Velma Snyder, Inez Bringgold and Howard Feigus were the pianists; and Caroline Deile, Ethel MacDonald, Mrs. Butler, Dorothy Bowen and Hermann Decker provided the vocal numbers. James Durham, tenor, gave a concert at Marion, Ill., on March 16. Herbert Kirschner, violinist, former student of Max Fischel, was soloist with the Hanover Symphony at a recent concert. Irene Zinter, pianist, student of C. Gordon Wedertz, was soloist for the Marquette Women's Club on March 12. Frank M. Dunford gave a song recital at Lake Forest, Ill., on March 13.

AMERICAN CONSERVATORY

Students of the piano, violin, organ and voice departments gave a recital in Kimball Hall on March 18. Those taking part were Mabel Davis, Cora Graybeal, Esther Berry, Winifred Mills and Edna Rosenberg, pianists; Edith Potter Smith, student of Wilhelm Middelschulte, organist; Margarethe Morris, Miriam Herr and Richard Guderyahn, violinists; and Mae Willems, and Alpha Roecker, students of Mrs. Louise Hattstaedt-Winter, vocalists.

BUSH CONSERVATORY

Vocal students of Boza Oumiroff and piano students of Jan Chiapusso gave a recital on March 11, those appearing being Elisabeth Latta, Bertha Deutzman, Emmons Carlson, vocalists, a chorus of eight girls' voices, and Harry M. Berning, Pearl Willis and Ruth Mover, pianists. Maude Boslough, soprano, student of Charles W. Clarke, gave a recital in Aurora, Ill., with Edgar Nelson as accompanist. Melita Kreig, pianist, assisted. Miss Boslough was soloist with the North End Club of Austin on March 4. Students of the Conservatory gave a concert at Division Y. M. C. A. on March 12, and appeared at Hyde Park High School on March 17.

LYCEUM ARTS CONSERVATORY

Students of Jeanne Boyd gave a recital on March 10, those taking part being Marian Anderson, Marguerite King, Ruth Westgate, Frances Northam, Agnes Arnold, Ida Geschke, Esther Holmes and Evelyn Fonda. Students of James Hamilton appeared in recital on March 9. Helen Eck, soprano, and Marie Colliton, pianist, have been engaged for a six weeks' tour of the South. Anita Schulman, student of Marguerite Kelsch, gave a recital recently at the Ryerson School. Fern Edmunds, vocal student of Edward Clarke, was soloist before the North End Club on March 6, and gave a recital at the Nicholas Sinn High School on March 10.

Floyd Carder, baritone, pupil of Carl Craven, gave a recital at the Hotel Somerset on March 14. Norman Duff, bass, has been engaged as soloist in a theater in Adrian, Mich., for ten weeks, and has given three recitals before the Adrian Women's Club.

Students of A. L. Shynman of the Chicago College of Music, gave a concerto recital on March 12, assisted by the Sisson Trio. The soloists were Bernice Soloman, Rebecca Benson, Dena Brown, Florence Siegel, Bertha Stephens, Theodore Amsterdam and Henry Swislowski. Walter Spry, of the piano faculty of the Columbia School, gave a lecture-recital for the Women's University Guild of Evanston on March 13. Fannie Mapes, student of the school, has accepted a position as head of the music department of the McCormick School, Burnsville, N. C. Alma Sparr is director of music at Lincoln Academy, N. C.

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MUSIC CLUB CELEBRATES TWENTY-FIFTH BIRTHDAY

New Haven Organization Reviews Progress Gained in a Quarter of a Century

NEW HAVEN, CONN., March 18.—The St. Ambrose Music Club has rendered a quarter of a century's valuable service to music in this community, and recently

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celebrated its twenty-fifth anniversary at a birthday luncheon and program of music and addresses at the New Haven Lawn Club. At the luncheon the toastmistress was Mrs. George Hill MacLean, the president. The birthday cake was cut by Mrs. Alverd E. Winchell, founder and first president, who found in her piece of the cake a pin of the National Federation of Music Clubs.

The work done by St. Ambrose Club, which is a member of the National and State Federations, was reviewed by various speakers, who emphasized its aims for the benefit of music. Mrs. Winchell spoke of its high ideals and the ability it had shown in promoting them during its career, and congratulated the officers upon the advancement it had made under their régime. Greetings from the Music Clubs of Stamford, Bridgeport, Hartford, Danbury, Cheshire and New Haven were extended by Mrs. Albert S. House, Mrs. Harry C. Ives, Viola Vanderbeek, Mrs. John C. Downs, Mrs. W. H. Bassett and Mrs. James W. Toumey, the last named representing Mrs. Walter Perry, president of the New Haven Music Club, who was unable to attend. The speakers also included Mrs. George Hall, recording secretary of the National Federation; Mrs. F. S. Wardwell, member of the board of directors of the National Federation, and Carolyn Kahari, chairman of the publicity committee of the Massachusetts State Federation.

Mrs. John C. Downs, reviewing the work being accomplished by the Con-

necticut State Federation, of which she is president, announced the following new committees and their chairmen: Mrs. Albert S. House, chairman of State extension work, of which Mrs. Willis L. Lines is a member; Miss Marion Wickes Fowler, chairman of State committee on national badge; Mrs. Clarence B. Bolmer, chairman of State publicity committee; Miss Dorothy Ryder, chairman of State librarian committee.

The musical program was given by Marguerite Allis and May Bradley Kelsey, soloists, and the St. Ambrose Double Quartet, comprising Mrs. MacLean, Marie Minier North, Caroline Thorpe, Sarah Tarleton Fiske, Marguerite Allis, Grace Walker Nichols, Isabel Chappel Lufner and Harriet Woodruff. "Lift Thine Eyes" was sung before the luncheon by Sarah Tarleton Fiske, Caroline Thorpe and Grace Walker Nichols.

The following are the charter members of St. Ambrose Music Club: Mrs. Benjamin J. Davis, Carrie Deming, Jessie Dewell, Catherine Eastman, the late May French, Mrs. William A. Grippin, Mrs. William S. Horton, the late Mrs. Calvin Kendall, Mrs. Willis L. Lines, the late Mrs. Frederick P. Lynch, Mrs. H. H. Sharples and Mrs. Winchell. The present officers are: Mrs. MacLean, president; Mrs. George A. Austin, vice-president; Belle Loper Slater, secretary; Mrs. Clarence B. Bolmer, treasurer; Ruth Lathrop, librarian; Mrs. Thomas R. Robinson, Marjorie Kilborn and Mrs. William S. Horton, directors.

KREISLER RECITAL STIRS THROG IN BRIDGEPORT

Thomas Wilfred Plays Lute Program
—New Choral Club Heard in
First Concert

BRIDGEPORT, CONN., March 18.—At his recital at Poli's Theater, Fritz Kreisler moved an audience estimated at 2500 persons to great enthusiasm. He appeared under the local management of Rudolph Steinert, with Carl Lamson as accompanist. Mr. Kreisler's program included Beethoven's "Kreutzer Sonata," Mendelssohn's Concerto in F Minor, Dvorak's "Indian Lament," and other numbers.

Playing on his ancient lute, Thomas Wilfred delighted a large audience in the High School Auditorium on Thursday evening with a program made up of old ballad and song music of England, France and Denmark. Mr. Wilfred, who appeared here under the auspices of the High School Alumni Association, gave historic data about the origin of the songs, and thus added greatly to the interest of the recital.

MARIAN R. CARTER.

VISITORS IN HARTFORD

Letz Quartet and Erika Morini Heard in
Connecticut City

HARTFORD, CONN., March 16.—A large audience attended the first concert here of the Letz Quartet on Feb. 22, at Unity Hall, given under the auspices of the Musical Club. The work of the quartet was of a high order and was received with much enthusiasm.

Erika Morini, the violinist, gave her postponed concert recently in Foot Guard Hall. A large audience was enthusiastic in its response to her program, which included works of Mendelssohn, Rimsky-Korsakoff, Wieniawski, Gluck and Mozart. Emanuel Balaban provided excellent accompaniments. The concert was under the local management of George S. Kelly. T. E. COUCH.

MUSIC STUDY IN HARTFORD

Statistics Show That There are 2755
Pupils Outside of the Schools

HARTFORD, CONN., March 17.—A questionnaire circulated in the Hartford public schools by Ralph T. Baldwin, supervisor of music, has elicited some interesting information on the subject of musical education. These statistics show that there are 2755 pupils studying music outside of the schools; and assuming that each pupil averages forty lessons a year at a cost of fifty cents a lesson, this would mean that the sum expended is approximately \$55,100. The highest number of these pupils is in the South district, 679. The numbers for the other schools are: Arsenal, 368; Brown, 100; Henry Barnard, 167; Northeast, 297; Northwest, 450; Southwest, 103; Washington Street, 302; West Middle, 289. The total registration of the public schools in Hartford is now 16,264, divided by districts as follows: South, 4903; Arsenal, 1932; Brown, 1740; Northwest, 1649; Washington, 1544; Northeast, 1533; Henry Barnard, 1444; West Middle, 1061.

Helen Stanley Heard in Postponed Program in Orange, N. J.

ORANGE, N. J., March 18.—Helen Stanley, soprano, won a pronounced success in her local recital, given under the auspices of Mrs. William S. Nelson, at the Women's Club on March 3. The artist was to have been heard last October, but an indisposition caused a postponement. The program was very cordially received, the artist being recalled many times. PHILIP GORDON.

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PRIHODA PLAYS WITH PORTLAND SYMPHONY

Oregonians Acclaim Violinist
—Orchestra Heard by
1,400 Children

By Irene Campbell

PORTLAND, ORE., March 18.—At the third concert given this season by the Portland Symphony, Vasa Prihoda, violinist, was soloist. The concert, given in the Heilig Theater on March 8, was well attended.

The Tchaikovsky Concerto in D was brilliantly played by Mr. Prihoda, with orchestral accompaniment. There were persistent demands for encores after the artist's group of solos, including "On the Wings of Song" by Mendelssohn, the Turkish March of Beethoven, and numbers by Bazzini, Sarasate, Chaminade, Kreisler and Dvorak. The accompanist was Otto Eisen. Mr. Kreisler made his appearance under the local management of Steers-Coman.

The symphony, conducted by Carl Denton, gave a fine performance of the Mozart "Jupiter" Symphony, and as a closing number, "Le Baruffe Chiozzotte," by Sinigaglia, stirringly played. Following the usual custom of the Portland Symphony, 1,400 school children were guests at the special rehearsal held on the morning of the regular evening concert.

A string trio, comprising Susie Fennell Pipes, violinist; Ferdinand Konrod, cellist, and J. Hutchinson, pianist, was heard in a program of chamber music at the Hotel Multnomah on March 6. This was the first of a series of programs to be presented by this organization, which has been recently re-organized after a lapse of a year. The audience warmly applauded the performance of the Tchaikovsky Trio in a Minor, Op. 50, and Brahms' Trio in C, Op. 87, delightfully given. Mae Norton O'Farrell, west district secretary of the Mu Phi Epsilon National Musical Sorority is sponsoring the series.

May Dearborn Schwab, soprano, presented an interesting program in excellent voice before the members and friends of the MacDowell Club, on the afternoon of March 7, at the Hotel Multnomah. Among the numbers given was a manuscript song by Howard Barlow's "The Sun Child." Music appropriate to the Lenten season was "Mary Mother" by George Chapman and "Sheep and Lambs" by Sidney Homer. J. Hutchinson was the accompanist.

A Sunday concert was given at the Public Auditorium, under the auspices of the City of Portland, by the Franklin High School Girls' Glee Club of seventy-five voices, and a boys' double quartet con-

ducted by Robert B. Walsh, head of the music department of the school, on the afternoon of March 5. The organizations sang with spirit and made a good impression. Phoebe Moffett, contralto, and Hugh Walton, tenor, sang several duets. Dorothea Anderson, young pianist of Portland, gave several solos. F. A. Goodrich of Portland, organist, played solos, including two compositions, "Japanese Intermezzo" and "Day Dreams," by Mary Evelyn Calbreath of this city.

The Orpheus Male Chorus, conducted by William Mansell Wilder, gave an a cappella concert before a large audience at the White Temple, on March 8. Emilia McComman, soprano of Victoria, B. C., was the assisting soloist. Edgar E. Coursen of this city was the accompanist.

greeted the artist, whose playing excited great applause.

The Norfleet Trio was heard in a delightful matinee program before the members of the Juvenile Harmony Club, on March 11. This was the first artist-concert offered by the city's youngest club.

In memory of Enrico Caruso, an excellent program was given in the First Methodist Church, under direction of the Harmony Club, in co-operation with the Caruso American Memorial Foundation, on March 12. Mary Jordan, contralto, of San Antonio, was the soloist, giving her services in honor of the great tenor. Carl Wiesemann, organist of St. Matthew's Cathedral at Dallas, played several groups of solos, which met with hearty applause. A quartet of Harmony Club members sang the "Sancta Mater," from Rossini's "Stabat Mater." A chorus of sixteen voices was heard in the "Inflammatus," from the same work, with Pearl Calhoun Davis as soloist and W. J. Marsh at the organ. The Harmony Club String Choir played the "Ave Maria" of Schubert. The life of Caruso and his achievements were described by E. Clyde Whitlock.

MRS. C. G. NORTON.

BRASLAU IN LOS ANGELES

Soloist with Philharmonic Orchestra—
Rothwell Becomes American Citizen

LOS ANGELES, March 11.—Sophie Braslau visited Los Angeles at the beginning of the month, and sang with the Los Angeles Philharmonic Orchestra on March 3 and 4. She was warmly recalled, but the Symphony programs will not permit encores. The orchestral music under Walter Henry Rothwell's baton comprised Schubert's "Unfinished" Symphony, Debussy's symphonic poem "Iberia," and Leo Sowerby's "Comes Autumn Time"—certainly a program full of contrasts. The oddities of the Debussy score were atoned for by the gentle suavities of Schubert and the sparkle of the Chicagoan's work. Mr. Rothwell was faithful to the moods of each work, and received the warm welcome which invariably awaits him from a Philharmonic audience.

Mr. Rothwell recently secured his final papers of naturalization, and is now an American citizen. He was born in London, Eng., in 1871, his papers state.

W. F. GATES.

FORT WORTH HAILS MORINI

Norfleet Trio Plays—Caruso Memorial
Concert Enlists Local Artists

FORT WORTH, TEX., March 18.—Erika Morini, violinist, was soloist at the second concert of the series given this season by the Harmony Club, on March 9. An unusually responsive audience

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CLEVELAND SCHOOLS IN MEMORY CONTEST

Numbers on Local Symphony Program All Identified by Two Teams

By Grace Gould Izant

CLEVELAND, March 20.—The second annual music memory contest under the auspices of the Musical Arts Association and the Cleveland Orchestra, was held March 18 at Masonic Hall with 2,000 boys and girls from public, private and parochial schools as participants. Schools have been studying a list of fifty selections, furnished by the orchestra management, from which ten numbers were played at the contest hearing. In school examinations, held before the contest, teams of the highest ranking pupils were formed to represent the school at the contest. The children were given blanks, marked off for the title of the selection, the composer's name and nationality.

Conductor Sokoloff assured his breathlessly attentive audience that the orchestra even, did not know what ten numbers he was going to play. After the first strains of Sibelius' Symphonic Poem "Finlandia" came from the orchestra, eager smiles and "ah's" of recognition burst from the children and heads were bent and pencils grasped to fill in No. 1, on the blanks. The remaining contest numbers were: Mozart's Minuet from the E Flat Symphony; Prelude to "The Deluge," Saint-Saëns; March of the Sardan, "Caucasian Sketches," Ippolitoff-Ivanoff; selection from "Schéhérazade," Rimsky-Korsakoff; Allegretto Scherzando, Symphony No. 8, Beethoven; "Ride of the Valkyries," Wagner; Andante Cantabile, String Quartette, Op. No. 1, Tchaikovsky; Berceuse from "Jocelyn," Godard; Rakoczy March from "The Damnation of Faust," Berlioz.

While the judges were busy with the papers, Conductor Sokoloff and his players gave the children the following program with extensive and interesting explanations both from the platform and in the program notes: Finale from Symphony No. 5, Beethoven; Entr' Act and Waltz from "Coppelia," Delibes; Two Spanish Dances, Alandula and Rondalla, by Granados; "Shepherd's Hey," Percy Grainger; and March "Pomp and Circumstance," Edward Elgar. Delibes' waltz had to be repeated. The children also applauded vigorously Grainger's Morris dance, which also might have been repeated if there had been time.

Contest winners were announced by Adella Prentiss Hughes, general manager of the Musical Arts Association. First place was a tie between the senior team of Lourdes Academy and the Girls' High School, both parochial schools. First place was formally awarded Lourdes Academy after both schools drew for it. The prize is a bronze tablet mounted on oak and stays with the winning school until the contest next year. The Girls' High School was given the second prize, a victrola, donated by Louis Meier of Cleveland, president of the Association of Talking Machine Dealers of Northern Ohio. Both teams made a score of 1,499 out of a possible 1,500. The team ranking third was the junior team of Lourdes Academy.

Individual pupils having the highest marks in each school were called to the platform and presented with gold pins. Some of these were tiny children from the near-kindergarten grades, while others were from high schools.

Two committees were in charge of the contests, the Women's Committee, with these members: Mrs. Jacob B. Perkins, chairman, Mrs. Lee Selover, alternate, Mrs. B. P. Bourland, Mrs. Charles A. Brayton, Mrs. Sheldon Cary, Mrs. I. Theodore Kahn, Mrs. F. C. Merrick, Mrs. Joseph H. Nash, Mrs. M. B. Otis, Mrs. Harold Seymour; and the School Committee as follows: J. Powell Jones, public school music supervisor, Anna Goedhart, Russell V. Morgan, Mrs. Marie Burt Parr, Mary Sanders, Florence Shaffer, Livia B. Thomas, Rev. W. A. Kane, Adella Prentiss Hughes acted as general advisor to the whole undertaking.

Season tickets for next year's symphony concerts were presented to the teachers and supervisors responsible for the training of the five highest ranking teams. The nine highest teams, with supervisors and teachers, will be entertained in succession at Saturday afternoon orchestra concerts.

CANTON HEARS CADMAN AND TSIANINA IN INDIAN MUSIC

Knights of Columbus Stage Musical Comedy—Local Artists Appear in Numerous Recitals

CANTON, OHIO, March 11.—One of the most interesting recitals of the season was that given by Charles Wakefield Cadman, assisted by Princess Tsianina, under the auspices of the Canton's Women's Club in the McKinley High School. Mr. Cadman gave an interesting talk on the history and legends of Indian music, and the singer and composer gave examples of Indian music, which were most effective. Two numbers, "Spring Song of the Robin Woman" and "Into the Forest near to God I Go" from "Shanewis" won most favor and were repeated.

A musical comedy, "Miss Bob White" was presented here by the Knights of Columbus as their first venture out of minstrelsy. So successful was the attempt that they plan to give an annual musical production. The work was given in the McKinley High School Auditorium, which was filled at each performance. Mrs. Josephine Hilkert, a graduate of the Institute of Musical Arts of New York, and Frank DeCorps, Jr., of Canton, were in the leading rôles, and others in the cast were Clem E. Young, Bernard K. Whaley, Helen J. Spilker, Lucille Myers, B. A. Thurin, Earl H. Stock, Charles E. Gape and Hugh Malloy. The play was directed by W. H. McGreevy of Chicago.

Another performance by local forces was given by members of the Canton Day Nursery Association. The play was called "Kathleen" and the leading characters were taken by Kathryn Raff, Jeannette Weber, Walter Jacksona, and Marvin Smith.

A joint recital by the Canton Ladies' Chorus and the Elks' Glee Club was given at the High School Auditorium. The Ladies' Chorus was conducted by Sarah Lavin and that of the Elks' Club by David Reese. Helen Root Wolfe, Matia McCarroll and Elwood Eshelman were the accompanists, and Mrs. Gail Watson Cable, violinist, also assisted.

Directed by Erna Zeigler and Iris Haversatack, the public school teachers of Canton gave the amateur operetta "The Feast of the Little Lanterns."

Other activities of local artists include the recital given by Carl Schoman, organist of the Trinity Lutheran Church, to dedicate the new organ at Mogadore,

Ohio. Gail Watson Cable, violinist, appeared before the Arts Club of Washington, D. C., and also in recital with Lila Robeson at Bedford, Ohio.
RALPH L. MYERS.

LOCAL ARTISTS PROVIDE KENOSHA'S MUSICAL FARE

Resident Musicians Stimulated by Success of Visitors—Opening of New Theater

KENOSHA, WIS., March 18.—Two local concerts in the past week have demonstrated the high standard of our home talent. The first was the joint recital by Chris Nielsen, baritone, and Holger Jensen, violinist, at the Danish Lutheran Church. It was largely attended and presented two young men of ability.

Sponsored by the local lodge of Odd Fellows, the second concert brought forth Edna Priebe and Ullis Chavez, sopranos; Richard Francis, cellist; Holger Jensen, violinist; Marjorie Rich, pianist; Ernest Hawke, tenor, and Dorothy Fink, reader. All of the artists appeared to decided advantage. The success of these concerts gives much promise for the musical future of the town. Apparently the increasing visits of famous artists are acting as a stimulus to better efforts on the part of local musicians.

The new Orpheum Theater was formally opened on March 14. It is one of the largest theaters in Wisconsin, seating 1600. It is a moving picture and vaudeville house, but the installation of a \$20,000 Barton Organ, and the promise of a fine orchestra, also good circuit musicians, bids fair to raise the standard musically of all the moving picture music in town.

WESLEY LA VIOLETTE.

Theo Karle Visits Lima

LIMA, OHIO, March 18.—Theo Karle, tenor, appearing recently in the series of artist recitals organized by the Women's Music Club, was received with great favor, and had to respond to many encores. "Cielo e mar," from "Gioconda"; the "Moon of My Delight," from Liza Lehmann's "Persian Garden," a bright little fragment, "Peggy," by Cox, and "Quando tu canti," by Tirindelli, were among the features of his program. H. E. HALL.

Newark Oratorio Society Gives "Samson et Dalila"

NEWARK, N. J., March 18.—A concert performance of Saint-Saëns' "Samson et Dalila" was given by the local oratorio society, under the auspices of L'Alliance Française, in the Krueger Auditorium on March 14. The principal soloists were Marie Stone-Langston, contralto; Lambert Murphy, tenor, and Earle Tuckerman, baritone. Smaller rôles were taken by Edgar Cole, T. H. Ryan, Walter Burke and Le Roy Weil. Arthur Russell conducted an excellent performance. Though the orchestra played rather unevenly, the chorus, especially the women's section, was very good. There was much applause.

PHILIP GORDON.

CINCINNATI HAILS SYMPHONY PROGRAM

Ysaye Conducts Sunday Concert—Chances for Students to Appear

By Philip Werthner

CINCINNATI, March 20.—The Cincinnati Symphony Orchestra gave another of its popular concerts at Music Hall on Sunday, March 12, and, under the direction of Eugen Ysaye, played "Zampa" Overture, a Spanish suite of Lacomme, Suppé's "Morning, Noon and Night" Overture, the "Valse Triste" of Sibelius and Liszt's Second Rhapsody. The hall was filled and the program was warmly applauded.

The soloist of the afternoon was John F. Braun of Philadelphia, who displayed a fine tenor voice, in two numbers from "The Messiah" and in the "Spring Song" from "Valkyrie." After singing the last he was compelled to give two encores, the first a song by Fourdrain and the other one by Fauré. His voice is well trained, his diction is clear, and his intonation is perfect. He was an exceptional singer for the Popular Concerts, and should be on a regular Symphony program.

Daniel Bedoe, who is teaching at the Conservatory of Music, gave a song re-

cital at the Hotel Alms to an audience which occupied every available seat. His voice is a natural one of good range; and his old Welsh songs and encores were given with good effect, as were his two excerpts from operas. He had an excellent accompanist, Miss Williams, although she played a little too loudly at times.

An admirable opportunity for young singers ambitious to appear in opera is given by Ralph Lyford of the Cincinnati Conservatory, who is now rehearsing for the coming series of opera at the Zoo Garden. Another great opportunity is given to all students of orchestral instruments in the Students' Symphony, of which Karl Wecker is the conductor. Any person who is fairly well equipped in the playing of any instrument will be given a chance, and is requested to make application. This orchestra is a stepping stone to the Cincinnati Symphony, and with the help of Walter Aiken, supervisor of Music and the School Board, rare instruments are lent to those who wish to use them.

Mrs. Lilian Archell-Rixford gave an interesting program of organ music at the College of Music, where she has been a teacher of that instrument for a number of years.

This season's series of Young People's Concerts, given by the Cincinnati Symphony Orchestra, has now been completed.

CHOIRS SHARE IN CLEVELAND MUSIC

Orchestra Plays in Harmonic Concert—New Work by Local Composer

By Grace Gould Izant

CLEVELAND, March 20.—The Singers' Club, made up of more than 100 Cleveland men, gave its second concert of the season on March 16, under the baton of Edwin Arthur Kraft, organist at Trinity Episcopal Cathedral. Walter Greene, baritone, was the soloist. Accompanists were Edwin L. Bottle and J. Van Dyke Miller. Masonic Hall, where the program was given, was about as well filled as it is for the regular concerts of the Cleveland Orchestra.

The choral program opened with "Worship of God in Nature" by Beethoven and included "Ave Maria" Arcadelt; "Gypsy Life," Schumann; "Victory Riders," Philip James; Mary Turner Salter's "The Death of Love"; "Marching to Meet One Buonaparte" by Harvey B. Gaul, a former Cleveland, and "Song of the Vikings" by Eaton Fanning. The last-named was probably the best-liked number. Mr. Greene's solos ranged from compositions by Gluck, de Fontenailles and Georges, to quaint old Irish ditties and English songs by Somervell, the Cleveland composer, James H. Rogers and Campbell-Tipton.

Officers of the club, which was organized in 1893, are: Frederic H. Gates, honorary president; Ben. B. Wickham, president; John H. Drummond, vice-president; Ernest S. Trayte, financial secretary; Milo E. Jordan, assistant financial secretary; Frank M. Strock, treasurer; Frank E. Dill, assistant treasurer; J. Van Dyke Miller, recording secretary; J. A. McMahon, chairman music committee. The advisory board is Robert R. Alexander, Charles M. Buss and S. Livingston Mather.

J. Powell Jones, music supervisor in the Cleveland public schools, led the Harmonic Club, of which he is the founder and conductor, in a popular concert on March 12, with the Cleveland Orchestra. The club sang two songs a cappella, "Lee Shore" by Taylor and "Deep River" by Burleigh. The chorus "Hail, Bright Abode" from "Tannhäuser" was given with orchestral support. The club has been active for twenty consecutive seasons.

A Ballad for String Orchestra by Beatrice Vokoun attracted a great deal of interest because it was a first hearing and because the composer is a Cleveland, born here only twenty-two years ago. Miss Vokoun is a pupil of Charles Rychlik, teacher and composer. This work showed no trace of the novice. Her harmonies were rich, and altogether the number was most enthusiastically received. The composer was called to the platform to share in the applause with the orchestra.

Conductor Sokoloff opened his program with the military march, "Victory" composed by Edward L. Turnbull and dedicated to the United States Marines. Three Spanish dances by Grenados and the valse and finale from Tchaikovsky's Fifth Symphony, were particularly well received. The program closed with the Overture to "Zampa" by Hérold.

The orchestra left on March 13 for Dayton, where an evening concert was given. There were concerts on March 14 in Springfield; March 15, Toledo, and March 16, Ashland. A community concert was given on March 17 in Cleveland at West Technical High School. The week's activities culminated on March 18 in the Music Memory Contest for school children.

In honor of the 125th anniversary of the birth of Franz Schubert, music by the composer was sung by a chorus of twenty women's voices, with solos, duets and quartets, on March 13. The singers were in the costume of Schubert's day, and included Mrs. Thomas Mizer, Mrs. Walter Haldy, Selma Hildebrandt, Mrs. Herman Dercum, Florence Kramer, Lily Spero, Josephine Manniak. The affair was under the management of Mme. Emi de Biboli, who recently came to Cleveland from Vienna. Profits went to the Quaker fund for European children.

Bernard Rogers of the Cleveland Institute of Music has been appointed music critic of the Cleveland Commercial, a new Cleveland daily.

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Fine Array of Artists Makes Attractive Week for Boston

Two Orchestras, London Quartet, and Apollo Club Furnish Rich Programs

Londoners Play Cycle of Beethoven's Quartets in Week's Series
—New York Philharmonic Visits City Under Mengelberg
—Monteux Forces in Fourth of Extra Symphony Concerts
—Apollo Club Celebrates Golden Anniversary with Titta Ruffo as Soloist—Dvorak's "Stabat Mater" Heard

By HENRY LEVINE

BOSTON, March 20.—The London String Quartet, heard last year for the first time in Boston, presented at Jordan Hall a complete "cycle" of Beethoven's seventeen string quartets. Commencing on Monday evening, March 13, and continuing through Tuesday, Wednesday, Thursday, Friday evenings and Saturday afternoon, the Londoners performed, in chronological order, the complete set of Beethoven string quartets, the composition of which traversed the span of twenty-five years, from 1800 to 1825. Such "cycles" had been previously given by the Londoners in London and only last season in New York.

The first two evenings were devoted to the six quartets of Op. 18, composed in 1800—comprising those in F, G, D, C Minor, A and B Flat; on Wednesday evening were presented the three famous Rasoumovsky Quartets, Op. 59, composed in 1806-1807; Thursday evening was devoted to the E Flat, Op. 74 (1809); F Minor, Op. 95 (1810), and E Flat, Op. 127 (1824). Two quartets—B Flat, Op. 130 (1825-26), and C Sharp Minor, Op. 131 (1826), were performed on Friday evening; and the "cycle" closed on Saturday afternoon with the A Minor, Op. 132 (1825); Grosse Fuga, B Flat, Op. 133 (1825), and F, Op. 135 (1826).

Supposedly such an instructive Beethoven Festival, undertaken for the first time in Boston and heralded long in advance, should have attracted that public composed of students and music-lovers who pride themselves on their devotion to the classic quartets. But with the "free list" abolished by the A. H. Handley management, under whose direction the "cycle" was given, the attendance in the early days was deplorably small. Reports about the excellence of the Londoners' playing and the didactic advantages to be gained by hearing such a "cycle" increased the attendance, so that by the end of the week the number of faithful devotees had materially increased.

From Monday evening to Saturday afternoon, the Londoners unfolded the development of Beethoven's genius in quartet writing. Interest in such development precluded any feelings of monotony that a "cycle" of one composer's works might induce. Moreover, in the hands of such an excellent organization as the London String Quartet, the Beethoven quartets received interpretations that were vital, inspired and devotional. A remarkable euphony, tonal warmth and richness, and subtly adjusted ensemble characterized

the performances. The Londoners played with unflagging enthusiasm, with a contagious spontaneity, and with an artistic finesse unmarred by desiccating punctiliousness.

After the last performance, on Saturday afternoon, the four members of the Quartet—James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, 'cello—were tendered a stirring reception. They were recalled time and again and even cheered by staid music-lovers for the accomplishment of an unusually educational series of concerts.

Greetings for Mengelberg

To the efforts of Mr. Steinert, who is conducting the Steinert Series of concerts at Symphony Hall on Thursday evenings, is due the appearance of the Philharmonic Society of New York under the direction of Willem Mengelberg at Symphony Hall on March 16. It is a number of years since a New York orchestra has played in Boston; hence the keen interest that awaited the appearance of the Philharmonic Society and its conductor. Scattered here and there in the orchestra were recognizable many familiar faces, seen in the Boston Orchestra before the eventful strike of 1920. Mr. Mengelberg was given an ovation as he stepped to the conductor's platform. The program contained such compositions as Weber's "Oberon" Overture, Wagner's Prelude to "Lohengrin," Liszt's symphonic poem, "Les Préludes," and Strauss's tone-poem, "Ein Heldenleben," dedicated to the conductor.

From the very opening measures of the overture the supreme magnetism of the conductor was apparent—a magnetism which affected both players and audience. The intensity in the responsiveness of the orchestra and its pliability and reaction to the conductor's wishes bespoke his complete command over his men.

Mr. Mengelberg's interpretations were highly individualistic and intensely personal. Stern rhythmic precision at times gave way to a freedom of expression almost ovational in its play of effect. If his interpretations were personal, they were none the less exegetical, descriptive and pictorial. Mr. Mengelberg's conceptions ran along broad lines, emphasizing the sweep of climax and invoking the brass and percussion sections to their utmost response. Upon Strauss's "Ein Heldenleben," unheard for a number of years in Boston, the conductor lavished the wealth of descriptive detail which properly belongs to that comprehensive, biographical masterpiece.

Driving power and tremendous dy-

namic energy are striking characteristics of Mr. Mengelberg. He cultivates, though not in such arresting manner, effective subtleties, as in the opening measures of "Oberon," and in parts of the Prelude to "Lohengrin." But musical rhetoric of the most vivid colorings, achieved not always with the acme of technical grace, are the glory of Mr. Mengelberg.

Monteux Gives Popular Program

For the fourth of the extra symphony concerts, on Monday evening, March 13, Mr. Monteux presented a program of popular character, including Dvorak's Symphony "From the New World," Saint-Saëns' "Rouet d'Omphale," and Beethoven's Third Overture to "Leonore." The assisting artist was Jean Bedetti, the able solo 'cellist of the orchestra. Mr. Bedetti played the solo part in the Lalo Concerto for violoncello with his characteristic beauty and warmth of tone, technical finish, and artistic style. That these popular extra concerts have met with great favor was attested by the large attendance which filled the hall and by the genuine enthusiasm stirred by the orchestra and soloist.

Club's Golden Anniversary

With the New England Conservatory Orchestra celebrating its twentieth anniversary, the People's Choral Union its twenty-fifth anniversary, the MacDowell Club its twenty-fifth anniversary, and the Music Lovers' Club its tenth anniversary, this season is unusually one of anniversary celebrations. It was left for the Apollo Club, however, to celebrate a golden anniversary, with a concert at Symphony Hall on Tuesday evening, March 14. For this occasion Titta Ruffo, baritone, was the assisting artist. The Club, numbering ninety male voices under the direction of the versatile Mr. Mollenhauer, presented a program of part songs by Stewart, Offenbach, Kucken, Buzzi-Pecchia, Converse, Brahms, Leoncavallo, Henry Hadley and Gounod. The Apollo Club achieved virile sonorities and effective characterizations of the songs it undertook, several of which it was obliged to repeat. The performance stamped the Club as without a peer among the mature clubs of its kind in these parts. Mr. Ruffo, in rollicking good nature, sang the "Toreador Song" from "Carmen," an aria by Paladilhe, an aria from "Il Barbiere di Siviglia" (by request), and a group of songs by Tremisot and Dados. The infectious humor of the singer lent further festive air to the occasion of the celebration. With Mr. Mollenhauer he shared in the appreciative demonstrations by the large audience.

It was in 1871 that the Apollo Club was formed, following a visit to Boston by the Mendelssohn Glee Club of New York. The Chickering Club of Boston, of twelve male voices, incorporated with the Apollo, and with fifty-two active members, including some of the most famous local singers of the day, the club began life. B. J. Lang was chosen conductor and annually re-elected, holding the position for thirty years. To his great and varied abilities and to his indefatigable labors the success of the club during his leadership was due. Mr. Emil Mollenhauer was elected to succeed as conductor. Since that date the work of the club has been signalized by new triumphs culminating in the golden anniversary concert.

"Stabat Mater" Sung

The Handel and Haydn Society, conducted by Emil Mollenhauer, gave, as its third presentation of the current season, a performance of Dvorak's "Stabat Mater," at Symphony Hall, on Sunday afternoon, March 12. The work, which has not been performed here for many years, is a grateful one alike to chorus, principals, and orchestra. It is tuneful, harmonically rich with characteristic Dvorak piquancy, and instrumentally pleasing in play of color and timbre. The chorus, in the performance of its music, disclosed its established excellences in choral singing—a resonant tonal body, an effective interlacing of parts, an assurance, precision, and responsiveness of utterance, and an intelligent projection of the music in hand. The assisting artists, Mme. Stanley, soprano, Miss Meisle, contralto, Mr. Hackett, tenor, and Mr. Whitehall, bass, performed with their accustomed excellence, and their singing was warmly greeted.

A joint recital for the benefit of the Elizabeth Peabody House was given by Mrs. H. H. A. Beach, composer-pianist, and Emma Roberts, contralto, accompanied by William Ellis Weston, at Jordan Hall, on Friday afternoon, March 17. Mrs. Beach played two groups of piano solos, including one group of six compositions of her own, in which she revealed herself as an accomplished pianist as well as a composer of distinguished merit. Miss Roberts contributed three groups of songs, including two songs by Mrs. Beach, "Twilight," and "The Year at the Spring." To these songs Miss Roberts singing with deep, rich contralto voice, gave a warmth of interpretation and a distinction of style.

At Steinert Hall, on March 17, Edith Woodman, soprano, gave a song recital, in which she was assisted by George Brown, 'cellist, and accompanied by Mrs. Charles A. White. Miss Woodman's program was devoted chiefly to songs by Respighi, Debussy, Ropartz, Hûe, Massenet, Koechlin, Huré, and to several songs by English and American composers. Miss Woodman gave pleasure in her singing by virtue of her clear soprano voice and expressive interpretations.

Boston Artists Appear Before Music-Lovers' Club

BOSTON, March 18.—The Music-Lovers' Club, of this city, Edith Noyes Greene, president, presented at its monthly meeting in Steinert Hall, on March 14, several local artists in violin, vocal, piano and 'cello music. There was an overflow attendance, and each of the artists was warmly applauded. Phyllis Drew, violinist, played numbers by Mendelssohn, Burleigh, Godowsky, and Drigo. Emma Ecker, contralto, contributed a group of songs by Rogers, MacFadyen, W. Roberts, and Ecker. Arthur Hadley, 'cellist, gave a praiseworthy interpretation of the "Ballet of the Flowers," composed by his brother, Henry Hadley. Mrs. Greene played the piano part. The 'cellist and Miss Richardson also played admirably the first movement of the Strauss Sonata, Op. 6. Marie Conde appeared in a group of songs by Schindler, Debussy, Rybner, Carpenter and Benedict. Margaret Bragdon Richardson's piano numbers included compositions by Scriabine, E. R. Noyes and Rachmaninoff. Jessie Morse Berenson sang a group of songs by Laparra, Granados and Falla. The concert was concluded with the Schubert Ensemble for women's voices in which solos were contributed by Wilhelmina Hellman and Edith Smith to the sympathetic accompaniment played by Lucinda Jewell. The accompanists also included James Ecker, and Miss Richardson, and Walter Knight played a flute obbligato for Mme. Conde.

A. A. Milne Work Featured in Boston Program

BOSTON, March 20.—The first performance in America of "The Princess and the Woodcutter," a picture-book story come to life by A. A. Milne, author of "Mr. Pim Passes By" and "The Truth About Blayds," was a feature of an entertainment given by students of the dramatic department of the New England Conservatory under the direction of Clayton D. Gilbert on the afternoon of March 18. The program, comprising plays and costume songs, was designed for the entertainment of children connected with the Conservatory, as well as other guests; and the fourth act of J. M. Barrie's "Peter Pan"; "Songs of a Little Girl," by Florence Barriers; "A Peep at the Ballet," by Naomi Andrews, a pupil of Betti Muschietto, and "Stories of Little Boys and Girls," by Lois Fairchild were also creditably performed.

W. J. P.

Lenox, Mass., Applauds Local Choir

LENOX, MASS., March 20.—Mrs. George A. Mole conducted the Lenox Choral Society in an interesting program at Ledgwick Hall on March 13. The hall was filled, and the choir was cordially applauded. Mrs. Otis P. Curtis of New York, soprano, and Kathryn Perkins of Boston, harpist, were assisting soloists. Mrs. Mole, who is a cousin of Herbert Witherspoon, bass, organized the choir, and has conducted it for three years.

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DE GOGORZA GREETED IN KANSAS CITY, MO. SERIES

Local Chamber Music Society Heard in Works by Modern Composers—
Offenbach Operetta Given

KANSAS CITY, Mo., March 18.—Emilio DeGogorza impressed his auditors with the charm and finish of his vocal art at a recital given at the Schubert Theater recently. The concert, the seventh in the series managed by Walter Fritschy, was well attended. The program comprised Basque folk-songs, and groups of Russian, French, Spanish and English numbers. Helen M. Winslow was at the piano.

The Kansas City Chamber Music Society was heard in the fourth of a series of concerts at the Grand Avenue Church on the morning of March 2. The fifteen members of this excellent organization, founded six years ago, play without remuneration. Conducted by N. De Rubertis, the small orchestra played ex-

cerpts from Korngold's "Dead City"; the Ballet Music from Borodine's "Prince Igor," and numbers by Wolf-Ferrari, Rachmaninoff and Rimsky-Korsakoff. Mrs. George Cowden, soprano, and Mrs. Arthur Brookfield, contralto, sang a duet from Delibes' "Lakmé." The second Sonata of Grieg for piano and violin was played by Richard Canterbury and Earl Knutson. The Mendelssohn Quartet, Op. 12, No. 1, and the Suite, Op. 57, by LeFebvre were also given, the latter work scored for flute, clarinet, oboe, bassoon and horn, by Mr. Schoenheit, Mr. Di Nardo, Mr. Rowe, Mr. Prati and Mr. Rendina.

Offenbach's operetta, "Jeanne Qui Pleure et Jean Qui Rit," was presented recently by students of the voice department of the Kansas City Conservatory, of which Allan Hinkley is director. Those who participated were Nelda Heckel, Dorothy Arps, Gertrude Otto and Dorothy Hayhurst. The orchestral parts were played by Mildred and Dorothy Dobbin. **BLANCHE LEDERMAN.**

MASON CITY ENJOYS NOVEL WEEK OF MUSIC

Under Sponsorship of Matinée Musical Club, Succession of Events Is Provided

MASON CITY, IOWA, March 16.—Music Week was observed here with a series of concerts unique in the musical history of the city. Starting with a vesper service at the Baptist Church on Sunday, there was a concert of high merit free to the public, every evening. The Matinée Musical Club sponsored the series of concerts, and the club is already making plans for a similar series next year. Monday evening the concert included community singing conducted by Dr. Raymond L. Kunz, and the audience joined in with much interest. This was followed by the Women's Chorus led by Mrs. L. L. Orth and the Chamber of Commerce Glee Club, conducted by Harry Keeler. Mrs. H. M. Van Auken and Mabel McEwen played piano duets and Edna M. Farmer gave piano solos; Mrs. Orth, Mrs. Louis Killian, Mrs. Grace Eager and Mrs. C. G. Maudsley were the vocalists, and Mrs. Helen Henry-Henley gave violin numbers.

On Tuesday all the grade schools of the city, under the leadership of Mrs. Grace Under, supervisor of the music, gave a program. Hundreds of pupils were presented and the singing afforded one of the most pleasing performances heard here in a long time. The program was entirely American. The auditorium was crowded to capacity. A primary grade orchestra, conducted by Miss Hiltz, gave one of the numbers. The Lincoln School violin classes gave one of the most enjoyable numbers on the program. Nellie Caldwell and Alice Kelly provided the accompaniments.

Mrs. W. L. Bennet, vocal soloist, gave the program on Wednesday night, assisted by Mrs. R. A. Patton, at the piano, and Mrs. Harlan MacMillan, violinist. Mrs. Bennet was formerly Agnes Lewis, one of the best known sopranos of Minneapolis.

The final concert of the week was given by the Legion Band at the Armory, and included Community Singing led by Edson Cornell.

The success of the week both in attendance and in appreciation has been such that many requests for an annual event have been made and the Matinée Musical Club has been encouraged to plan a music week for next year. **BELLE CALDWELL.**

UNIVERSITY CLUBS HEARD

Missouri Students in Glee and Other Music—College Faculty Recital

COLUMBIA, Mo., March 18.—Some excellent glee singing was heard at the annual home concert of the Men's Mandolin and Glee Clubs of the University of Missouri at the university auditorium on March 8, by a large audience. Conducted by Dr. Hermann Almstedt, the glee club of thirty-one voices sang "Integer Vitae," Franz Mair's "Suomi's Song," in eight parts; Reinald Werrenrath's "Cavalier's Song," a Brahms Lullaby, and other numbers. Quartets were sung by members of the club, and Benjamin S. Symon, tenor, and Richard E. McCullen, bass, were heard in solos. Three numbers were given by the Mandolin Club of twelve members, and Horatio Moore and L. P. Thurston played some Hawaiian music. Many encores were demanded.

After the concert the clubs left for Sedalia, Mo., to appear there Thursday night. They are scheduled for appearances in Kansas City and St. Louis, as well as in six other smaller towns of Missouri, before returning home.

Rose Mae McGilvray, soprano, head of the voice department of Stephens College, and Basil Gauntlett, pianist, head of the Conservatory of that college, gave a recital at that institution on Sunday afternoon, March 5, with Ruth Goodsmith as accompanist. Mr. Gauntlett played Beethoven's "Sonata Appassionata," an excerpt from "Tristan and Isolde," and numbers by Chopin, Moszkowski, Saint-Saëns, and others, and Miss McGilvray sang Bemberg's "Tis Snowing," Burleigh's "To a Cloud," La Forge's "Song of the Open," and other music by Phillips, Schindler, and Del Riego. **B. E. WESTERMAN.**

Kreisler Gives Recital in Montclair, N. J.

MONTCLAIR, N. J., March 11.—Fritz Kreisler's art drew an audience that filled the Montclair High School auditorium to capacity to his recital in the Unity Church Course on Feb. 27. The violinist was heard in works by Bach, Wieniawski and other composers. Several encores were demanded. **PHILIP GORDON.**

ELSHUCOS IN ILLINOIS

Springfield Audiences Also Hear Symphony and "Beggar's Opera"

SPRINGFIELD, ILL., March 17.—The Elshuco Trio, comprising Elias Breeskin, violin; Willem Willeke, cello, and Aurelio Giorni, piano, were presented in concert by the Amateur Music Club in the First Christian Church on March 6. The organization played, among other numbers, the Beethoven Trio in B Flat. Rare art characterized the performance.

The Springfield Symphony, an organization of forty-five musicians, conducted by Wallace Grieves, was heard in an interesting program in the High School auditorium on Sunday afternoon, Feb. 26. Leah White, soprano, was the soloist.

The eighteenth-century "Beggar's Opera" of John Gay was presented at the Chatterton Opera House in this city on March 3. The orchestra, composed mainly of women, was conducted by Sebastian Unglada. The audience was large and cordial. **E. S. OWEN.**

Indianapolis Greets Heifetz

INDIANAPOLIS, March 18.—Jascha Heifetz was heard in recital at the Murat Theater on March 2, under the auspices of the Ona B. Talbot Fine Arts Association. A great audience filled the auditorium. The program included the Bruch Concerto, in which technical difficulties were overcome with the greatest ease; the Saint-Saëns "Rondo Capriccioso"; the Riess "Perpetuum Mobile," and numbers by Wagner, Tchaikovsky, Auer, Sarasate and Kreisler. The accompaniments, played by Samuel Chotzinoff, were excellent.

PAULINE SCHELLSCHMIDT.

In the February list of the Pathé Frères Phonograph Co., a new record by William Simmons, baritone, of New York, has been issued. It is his recording of Victor Herbert's "Molly" and an Irish Love Song by Margaret Ruthven Lang.

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CAMDEN HEARS CLUB AND ORCHESTRAL PROGRAMS

President of New Jersey Federation Conducts Choral Society—Cook's Players Heard

CAMDEN, N. J., March 18.—The Merchantville Musical Club presented its Choral Society in a midwinter concert, under the leadership of Julia Williams, president of the New Jersey State Federation of Music Clubs, on Feb. 28. The organization presented a song cycle by Nevin and a group of smaller numbers in excellent fashion. The soloists were Leroy Weil, of Newark, baritone, and Bertrand Austin, 'cellist. Mr. Weil won success with his singing of Hahn's "D'une Prison," Giordano's "Caro Mio Ben," several Schumann songs, and Moussorgsky's "Song of the Flea." The 'cellist played a number of solos in pleasing manner.

The Camden Concert Orchestra, an organization of forty-six players, conducted by Howard Cook, was heard in its sixth concert on March 2. The soloists were: Luigi Boccelli, baritone; Paul Finken, pianist, and Isabel Jacobs, diseuse. The orchestra scored an unqualified success in Rossini's "Barber of

Seville" Overture; Strauss' "Vienna Woods" Waltz; Meyerbeer's "Coronation March," and the "Pizzicato" from Delibes' "Sylvia" Ballet, given with a finish and smoothness. Mr. Boccelli sang the "Prologo" from "Pagliacci" and a group of three songs in acceptable fashion. Mr. Finken played three piano solos, including MacDowell's "Hungarian Etude," creditably. Mary Miller Mount was the efficient accompanist for Mr. Boccelli. The conductor of the orchestra has by persistent and patient work brought his organization to a high artistic standard. The large audience was enthusiastic.

The Lapitino Ensemble was heard in concert in Association Hall, assisted by Minnie Carey Stine, contralto, of New York, and Rev. George W. Yard, reader, on March 9. Miss Stine sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," and a group of songs, in a voice possessing beauty of quality and power. The concert was given for the benefit of the Camden Home for Friendless Children.

James C. Warhurst, local organist, gave an interesting recital in the First M. E. Church recently, before a good sized audience.

The Caperoon Band and Orchestra was heard in an attractive program at the recent police carnival in this city.

ARTHUR D. PIERCE.

FATHERS' NIGHT IN MUNCIE

Children Interest City Men in Their Music—Club and School Programs

MUNCIE, IND., March 18.—"Father's Night" was the unique title given to an entertainment recently organized by the Junior Matinée Musicale Club. Mothers are always present at these recitals, and the object of this program was to see if fathers are also interested in the musical development of their children. Proof that they are was furnished by the fact that the audience was large. The program, consisting of harp, piano, clarinet and vocal solos, a two-piano number and a reading with piano accompaniment, was very interesting. Mrs. Eva Haines Atkinson is chairman of the Juniors.

Mrs. Lawrence Parke Smith was in charge of the program. The Matinée Musicale presented the last program in its series on sacred music in the Auditorium of the First Baptist Church recently, with Mrs. Alfred Kilgore as leader. A paper on "Oratorio and Modern Church

Music," prepared by Mrs. W. C. Stephens, was read by Mrs. Sweet. A "Fantasia Fugue," by Archer Gibson, was played by Mrs. Olin Bell on the organ given to the church as a memorial to J. E. Johnson. The rest of the program consisted of solos, quartets, and a chorus for women's voices. A duet for organ and piano, "Fantasia," by Demarest, with Mrs. Bell at the organ and Mrs. Eugene Oesterle at the piano, was artistically played. The soloists for the Club were: Mrs. Frank Lewellen, soprano; Mary Studebaker, contralto; Valentine Hahn, tenor, and Frank Lewellen, bass. Excerpts from "Elijah," "St. Paul," "The Crucifixion," "The Light of the World" and "The Holy City" were sung. In "List, the Cherubic Host" the solo was sung by Mr. Lewellen with the women's chorus, the members of which are: Mrs. Lewellen, Mrs. Earl Briggs, Mrs. H. O. Lanning, Mrs. Horace Stiffler, Mrs. Earl Green, Mary Studebaker and Norma Hottinger.

The Art and Musical Departments of the Central High School presented a program of "Living Pictures" in the audi-

torium of that institution recently. The tableaux were illustrated by appropriate musical numbers, both vocal and instrumental, and the High School Orchestra gave the instrumental numbers.

MRS. DANIEL N. DAVIS.

HEAR LAFAYETTE CHOIR

Boys Applauded in Lincoln Club Concert—Recital by Robert J. White

LAFAYETTE, IND., March 11.—The boys' choir of St. John's Episcopal Church, conducted by Joseph Schilling, organist and choirmaster, gave an admirable program recently at the Lincoln Club and was warmly applauded. Concerted numbers opened the program. As soloists, two boy sopranos, Fred Mains and Charles Parker, sang remarkably well. A "minstrel" divertissement closed the program. Two Filipino students of Purdue University gave a demonstration of native music and dancing. The proceeds of the entertainment will be used for a camping trip this summer. The program will be repeated in neighboring towns.

Robert J. White of New York, baritone, appearing under the auspices of the Crawfordsville Presbytery, gave a delightful recital of sacred and secular numbers in the Auditorium of the Presbyterian Church on March 6, before a large and cordial audience. Mr. White was assisted by Eva Linn MacKay, organist and accompanist.

LENA BAER.

ARTISTS IN PORTLAND, ME.

Hulda Lashanska Appears with Lemare—McCormack's Recital

PORTLAND, ME., March 18.—Hulda Lashanska was the assisting artist at the Municipal Concert on Feb. 23, and, despite the fact that she was ill, courageously went through her part of the program in order not to disappoint her Portland audience. This was deeply appreciated by her hosts of admirers, who gave her a warm reception. Edwin H. Lemare's fine program included a particularly brilliant performance of Liszt's Fugue on the name Bach.

Seldom has there been a larger audience in the City Hall than that which greeted John McCormack on Feb. 24. The tenor was in fine voice and was most generous with his encores. The audience also heartily applauded Donald McBeath, violinist, who had to play several encores after his last group. Edwin Schneider was an excellent accompanist.

ALFRED BRINKLER.

Lhevinne Plays at Coe College

CEDAR RAPIDS, IOWA, March 20.—When Joseph Lhevinne gave a recital recently at Coe College, an audience which filled the hall, and included many people from the surrounding towns, was delighted by the clarity, tonal beauty, power and delicacy of his playing. Mr. Lhevinne achieved a remarkable climax in two Schubert numbers, the Impromptu in F Minor and the "Linden Tree." He had to give several encore-pieces.

MAX DAEHLER.

ROCHESTER CONCERTS

Symphony and Visiting Artists Furnish Interesting Programs

ROCHESTER, N. Y., March 18.—The Symphony under the baton of Ludwig Schenck, gave an admirable concert at Convention Hall recently, and was acclaimed by a large audience. The soloists were Dorothy Gillette, pianist, who played Mozart's Piano Concerto in D Minor, with the orchestra, and Catherine Schumph, soprano, who sang an arietta from Weber's "Freischütz" and a group of songs.

Harold Bauer and Pablo Casals were presented in a joint recital in Convention Hall on the evening of March 7, in the Polly-Damon series. There were many recalls for the artists from a large audience.

Ignaz Friedman, pianist, and Maurice Dambois, 'cellist, were heard in a joint recital, with the Duo-Art Piano, in Convention Hall on the evening of March 9.

Marvin Burr, baritone, gave a recital at the home of Mr. and Mrs. Edgar Rose, on the evening of March 8, assisted by John Pierce-Langs of Niagara Falls, pianist, and Alice C. Wyward, accompanist. Mr. Burr gave an interesting and well-chosen program in Italian, German, French and English, including a number of works by the ultra-modern composers. His voice is pleasing and flexible. Many auditors were present.

M. E. WILL.

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Alice Gentle's Story

[Continued from page 15]

I do not believe I should have been able to make my bows afterward.

"New rôles for Ravinia? Well, for this season I suppose I may say that Louis Hasselmann, the conductor, has thought of *Concepcion* in Ravel's *L'Heure Espagnole* for me. There is another work which I do not think it fair to mention now. And I shall do all of my favorite parts again. I know that you are about to ask which of these is the favorite! All in all, I think I should say *Tosca*, at least for its 'singableness.' I have been fortunate, I feel, in being enabled to sing the part often opposite Mr. Scotti, a uniquely great *Scarpia*. I remember very well the first time I essayed it with his company. There had been necessity for Mr. Papi to conduct two performances in succession, and as he could hardly undertake a complete rehearsal between them, the trial performance was a rather hurried one. I was grateful for Mr. Scotti's coaching as we went through that tense scene of the second act, and still more grateful for his praise of my work when it was finished.

"Approaching" the Rôle

"The artist is often asked how he or she 'approaches a rôle?' I have been asked how I set about being *Carmen*. Well, the only sensible answer is that one walks out on the stage—and begins. The difficulty in many parts is to secure the necessary contrast in emotional expression. *Tosca*, for example, is proud: she is the 'grande dame,' a patrician. But in her moments of dreaming, of happiness, in her little flare-up of jealousy, she is also a very human character."

Emotional contrast in the titular rôle of "Navarraise," Miss Gentle indicates, is very difficult to achieve. "What can be said of *Anita* except that she is a maddened creature throughout the brief hour of the drama? Her first entrance is made, 'trembling and breathless.' She

is frenzied in her love and says prophetically, 'I should go mad indeed if *Araquil* should love another!' In her talk with *Garrido* concerning the prize-money she is 'very pale with eyes fixed,' and afterward she 'rushes into the darkness like a mad creature.' When she has killed the enemy general to win the reward as dowry, and her dying lover instead suspects her of infidelity, she must work up to the climax of actual madness with the most careful husbanding of resources. She must fall with a final scream that may make or mar the performance of the whole work. The part has vocal difficulties, apart from the concentration required by the action.

"I have been asked why I do not lift the dead eyelids of *Araquil* in the last moment of the drama, as Calvé did. Well, really that is rather a liberty to take with the modern tenor, don't you think? I *did* once lift up the head of the artist who was singing the rôle, and the dead hero said distinctly under the final blasts of the orchestra, 'Please, don't do that!' So what could I do but drop his head at once?"

Miss Gentle, who studied wholly in America, save for a brief period passed as a leading artist at La Scala, Milan, has assumed many solo parts in oratorio and in particular finds the song-program a grateful medium. The artist speaks with enthusiasm of forthcoming opportunities to renew acquaintance with a wider musical public in concert.

"Miss Bamman, my manager, says that I am to end a brief concert tour next month in Birmingham, two days before the opening of the Scotti Company's spring tour in the Middle-West. Now I am genuinely worried about the prospect of traveling all the way from Birmingham and of singing both *Tosca* and *Carmen* within twenty-four hours at the start of the engagement!" says Miss Gentle, in laughing alarm. "Perhaps, being a free lance, I shall manage it."

R. M. KNERR.

OPERA FEATURED IN NEW ORLEANS WEEK

Russians Add Rubinstein Work to Répertoire—Visiting Artists' Recitals

By Helen Pitkin Schertz

NEW ORLEANS, March 18.—The Russian Opera Company closed an engagement in this city on March 11, after a series of performances which made a really great impression upon this community. One of the features of the season was the production of Rubinstein's three-act opera "The Demon," and other works performed were Tchaikovsky's "Pique-Dame," Moussorgsky's "Boris Godounoff," Bizet's "Carmen," and Rimsky-Korsakoff's "Czar's Bride" and "Snégouroitchka."

"Pique-Dame" was performed on the opening night. "Boris Godounoff" was the second opera, and in this performance the whole gamut of emotion was sounded. M. Karlish in the title-rôle showed that he has a rich bass voice which even in the most exacting moments did not lose its mellowness. Vladimir Daniloff in the tenor part of *Dmitri* sang with authority and proved himself an excellent actor. Inna Bourskaya was a brilliant *Marina*, her solo in the garden scene being one of the finest bits of singing of the evening. Miss Michalovskaya sang the rôle of *Xenia* well, and Miss Valentinova was commendable as the *Innkeeper*.

The production of "The Demon" gave

Jacon Lukin, a remarkable baritone, an opportunity in the title-rôle to prove himself an excellent artist. The other principals included Sophie Osipova, Vala Valentinova, Vladimir Svetloff, and Miss Losiva.

Miss Bourskaya achieved an artistic triumph in the title-rôle of "Carmen," the fourth opera presented. Mr. Daniloff employed an agreeable tenor voice with good effect as *Don José*; Max Panteleff sang the rôle of the *Toreador* with great volume, and Miss Dean was excellent as *Micaela*.

Naturally it cannot be expected that an orchestra of twenty could adequately cope with a Tchaikovsky score. But in Rimsky-Korsakoff's "Czar's Bride," Michael Feveisky conducted the orchestra in a way to emphasize the lovely passages of the work, and evoked applause several times. Miss Bourskaya, Miss Osipova and Miss Valentinova gave a good account of themselves.

"Snégouroitchka" was sung with Mr. Karlish, Nikolai Boursanovsky and Miss Valentinova in the principal rôles, and they and the chorus and orchestra showed decided artistic accomplishment in this as at all performances.

Erika Morini was heard in a recital given under the auspices of the Philharmonic Society, on March 9. The artistic technique, intonation and intensity and sound technique of Miss Morini's playing were evident in the Bruch Concerto in G Minor and the Mozart Minuet. The large audience greeted the violinist with marked favor.

Elly Ney, pianist, was presented as soloist in the last concert of the Tarrant Series in Jerusalem Temple on March 6. Her opening number, "Andante Favori" of Beethoven, given a thoughtful reading, proved her to be an artist of the first rank. The Sonata "Appassionata" of Beethoven; Schubert's Sonata in D, Op. 53, and a group of Chopin numbers, including the Polonaise in A Flat, were played with poetic insight and authority.

Guy Maier and Lee Pattison were heard in a two-piano recital at the Athenæum, under the auspices of the Philharmonic Society, on March 11. These excellent artists astonished with the unity of their playing. The program included the Fantasia and Fugue in A Minor by Bach-Bauer; the Variations on a Theme by Haydn of Brahms; the Valse, Op. 17, of Rachmanoff; "Moy

Mell," by Arnold Bax; the "Pupazetti" of Alfredo Casella; Hill's "Jazz Study," and numbers by Saint-Saëns, Franck, Arensky and Hutcheson.

A benefit concert for the James Hubert Blenk Memorial Hall was given on March 9 by Mary Bays, pianist; Emmet Kennedy, reader; Edmund Wheelahan, baritone; Mrs. Duvic, violinist; T. O. Adamas, baritone; Mrs. T. O. Adamas, soprano, and Mrs. Christian Schertz, harpist.

SPARTANBURG WINS FEDERATION BANNER

First Place as South Carolina Music Center—Address by Mrs. J. F. Lyons

By D. G. Spencer

SPARTANBURG, S. C., March 18.—Spartanburg was awarded the banner as the music center of the State, at the convention of the South Carolina branch of the National Federation of Music Clubs here on March 14. The award was made by Mrs. Lucas, the State president.

Mrs. John F. Lyons, of Fort Worth, Texas, president of the National Federation, addressed the branch. Complimenting the South Carolina clubs on their spirit in club work, she urged that they should bend their energies to assist and engage American artists and use the works of American composers; to urge school boards to put music in schools, such as choirs, orchestras and bands, and at the same time not to forget sewing, domestic science and manual training. Her particular message was "Make music essential in civic life."

There were in attendance at the business session of the branch here on the same day, Cora Cox Lucas of Columbia, president of the State federation; Nan B. Stephens of Atlanta, Ga., district president of the South Atlantic District; Mrs. Norman Wills, of Greensboro, N. C., president of the North Carolina federation, and numbers of other representative women.

The reports of the various music clubs of South Carolina were given first place on the day's program. Nine clubs were heard from. The Apollo Music Club of Bamberg, S. C., was heartily applauded when its representatives reported having more than \$700 in the bank.

The afternoon session was devoted to the junior contest. The following were declared winners: Beryl Brawley of Union, S. C., piano, under 15 years of age; Mary Lou Kirby, aged twelve, of Spartanburg, violin; and Dena Spigel and Vernon Tanner, both of Spartanburg, who divided honors in the voice contest.

ANNA CASE WELCOMED ON SECOND VISIT TO MEMPHIS

Russian Opera Company Produces "Boris Godounoff"—Mrs. MacDowell's Recital

MEMPHIS, March 18.—Anna Case was presented by Mrs. S. J. Latta in recital on March 10, at the Lyric Theater before a large audience as the second artist in the concert series. This was the second visit of the soprano to this city and she received an ovation. Demands for encores were numerous.

Under the management of the Cortese Brothers, the Russian Opera Company, appeared here Sunday night in "Boris Godounoff." The fact that the performance was on Sunday probably militated against the size of the audience, although the moving picture and vaudeville houses draw their largest audiences on that day. Jacob Lukin in the rôle of *Boris*, and Inna Bourskaya as *Marina*, were successful, and David Tulchinoff as *Pimen* was also effective.

Mrs. Edward MacDowell gave a lecture-recital recently in the auditorium of St. Agnes Academy. Besides the students many musicians attended. She gave interpretations of some of her husband's work, and commended the activities of Arthur Nevin and the Chamber of Commerce here.

GEORGE WILLIAMSON.

Edna Baldenwick, one of Alexander Lambert's pupils, has been engaged by Mr. Rothafel to appear at the Capitol Theater and play the week of April 23.

VISITORS FURNISH FARE FOR ATLANTA

Folk-Songs Featured in Recital—Organ Program Among Week's Events

By Linton K. Starr

ATLANTA, GA., March 17.—Mme. Ruano Bogislav (Mrs. Riccardo Martin) gained many new admirers when she appeared at Cable Hall in recital recently, under the auspices of the Atlanta Chapter, United Daughters of Confederacy.

Mme. Bogislav's full contralto voice was heard to charming effect in the interpretation of folk songs. Some of these were humorous, some sad, but she sang them all with dramatic spirit. There were folk songs of all nationalities—Danish, Russian, French, Italian, German, Hungarian and Spanish. The accompanist, Rex Tillson, contributed much toward the success of the recital. He played as solos Liszt's "Valse Impromptu" and a Chopin Polonaise.

Mme. Bogislav gave a highly interesting program to the members of the Drama League later at Eggleston Hall. The League extended a general invitation to the public, and there was a large attendance.

Clarence Eddy, organist, gave his first recital in Atlanta in several years at the First Presbyterian Church, on March 2, under the auspices of the Georgia Chapter of the American Guild of Organists. An interesting feature of his program was that almost every number played had been dedicated by the various composers to Mr. Eddy. His first number was the Prelude and Fugue on B-A-C-H, and he also played Stroughton's "By the Waters of Babylon," Bossi's "Ave Maria," Gaul's Paraphrase on Gottschalk's "Last Hope," Rogers' "International" Fantasy, and other numbers. Mr. Eddy was assisted by his wife, Grace Morel Eddy, who sang Secchi's "Lungi dal caro bene," MacFadyen's "Inter Nos," Chadwick's "Ballad of Trees and the Master," and Huhn's "Invictus."

The Atlanta Music Club closed its Series Intime on March 2, with Frederick Gunster, Southern tenor. Mr. Gunster was originally a Philadelphian, but is well known in local musical circles through his marriage with a Birmingham, Ala., girl. He studied with Carlo Sebastiano and various other teachers in Munich and London.

His program included "Tes Yeux," Rene Rabey; "Ma Maison," Foudrain; "Mon Pays," Rubinstein; an aria from Lalo's "Roi d'Ys," and songs in English. Mr. Gunster was obliged to give several encores, and for these he chose songs by Frank Stanton, local poet, and Negro spirituals, which he sang in a particularly pleasing style. Mrs. Caroline Dowman, president of the Atlanta Music Club, was an excellent accompanist. One number was "A Plantation Ditty," by Frank L. Stanton and Nan Bagby Stephens, secretary of the Atlanta Music Club. The song is new, and this was almost its first public hearing. It was given artistically and was vigorously applauded.

An operatic concert on March 3 at Cable Hall, under the direction of E. Volpi, conductor, featured Nora Allen, formerly of the Chicago Opera Association. The program included an operatic scene of "Traviata."

Nevada Van der Veer and Reed Miller Visit Anderson, S. C.

ANDERSON, S. C., March 18.—Nevada Van der Veer, contralto, and Reed Miller, tenor, appeared in a recent recital at Anderson College, and were greeted with warm favor by a capacity audience. This is Mr. Miller's home town, and the Anderson Music Club, of which Mr. and Mrs. Miller are honorary members, attended the recital in a body, and presented Mrs. Miller with a basket of roses. The program consisted of compositions by Massenet, Verdi, Mendelssohn, Saint-Saëns, Cadman, Speaks, Del Riego, Strickland, and others, and all this music was excellently interpreted. Many encores were given. The audience was demonstrative when the songs by Lily Strickland, who is also a native of Anderson, were sung. Mrs. Herbert Harris of Anderson played excellent accompaniments.

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GREET DAMROSCH'S FORCES IN BUFFALO

Siloti Soloist with New York Symphony—Schilsky's Give Recital

By Frank W. Balch

BUFFALO, N. Y., March 20.—The New York Symphony, always popular in Buffalo, gave another concert on March 14, in Elmwood Music Hall, Walter Damrosch conducting, and with Alexander Siloti, pianist, as soloist. Dvorak's "New World" Symphony, the opening number, was ably performed. Mr. Siloti, who was heard in the Liszt piano-orchestra number, "Dance of Death" Variations of the "Dies Irae," played confidently and with a clear, ringing tone and fine musical expression. An Adagio for Strings, by Lekeu, was the third number, and the fourth, the hit of the evening, was Siloti's own concert arrangement of the Bach Concerto in D, so often referred to as the "Brandenburg" Concerto No. 5, a wonderful composition, finely presented and soloist, conductor and orchestra being warmly greeted. Enesco's Roumanian Rhapsody was the concluding number. There were many recalls.

In the second public concert given by the Schilsky String Quartet on March 13 in Twentieth Century Hall, the elaborate program was beyond the expectations of even the musical people in closest touch with this new Buffalo organization. As another contribution to the many observances of the Schubert anniversary, the Schilsky presented that appealing Schubert work in D Minor, known as the "Death and the Maiden" Quartet. The audience, comprised of Buffalo's most prominent musical people, paid a great tribute to the artists for their fine portrayal of this tuneful composition, with its Scherzo in D Minor, its sharply contrasting passages comprising the delightful second part, and the concluding presto movement. Unbounded enthusiasm was provoked by the Brahms G Minor Quartet for violin, viola, cello, and piano, in which Augusta Yelin, pianist, assisted three members of the quartet, and assumed a part that in itself became one of the most important to the work, disclosing a wealth of technique and high interpretative power. The Intermezzo, Andante and Rondo were exceptionally well played.

Kathleen Howard, former Buffalo girl, now of the Metropolitan Opera Company, is another addition to the list of artists who will participate in the Spring Music Festival here in May, and the Choral Branch of the Chromatic Club; William Benbow, director, will be among the musical organizations at the festival. Myrtle Schaaf of the Metropolitan Opera Company, was the first artist to sign, and Margaret Beebe was the second. All of these artists are Buffalonians, and the festival will be unique in that respect, as no one but those who at some time have claimed Buffalo as their home will take part. Prominent among the musical organiza-

tions will be the new Buffalo Symphony, conducted with Arnold Cornelissen. He will not only appear at the head of his orchestra, but will, on at least one of the four Festival sessions, act as concert pianist, with orchestra.

YSAYE'S MEN IN SYRACUSE

Tchaikovsky Symphony Featured—Soloists for Music Festival

SYRACUSE, N. Y., March 18.—The Cincinnati Symphony, Eugene Ysaye, conductor, gave a delightful concert at Keith's Theater on March 9, under the auspices of the Morning Musicals, Inc., and the Salon Musicale. There was an audience estimated at 2500 persons, and Mr. Ysaye and his players were given an ovation. The symphony presented was the Tchaikovsky "Pathétique," admirably performed.

Arrangements now completed for the forthcoming May Music Festival include the engagement as soloists of Marguerite d'Alvarez, contralto; Tito Schipa, tenor, and Florence Easton, soprano, for the evening concerts. The Cleveland Symphony will play on the "Symphony" afternoon. There will be a "Syracuse Day" with a program including solos by Mme. Hallie Stiles, soprano, and George Smith, pianist. On this program John J. Raleigh will conduct a chorus of school children, and Howard Lyman will lead an adult chorus each night.

The New York Chamber Music Art Society was heard in a recent concert at the College of Fine Arts. Dr. Berwald has announced a recital of choral works and vocal solos of his own compositions, to be given in the same hall on March 14.

Gladys Eldrett Bush, graduate of the College of Fine Arts, and a pupil of Alfred Cowell Goodwin, was heard in an exceptional piano recital, before the Morning Musicals, Inc., at the Temple Theater on March 8. The artist played the Schumann "Papillons" in exquisite style.

Others who took part in the recital were Helen Louise McCord and Gertrude Braude, pianists; Mary Southam Smith and Kareta Briggs, sopranos, and Frederick J. Schray, baritone. Mr. Becker, conducting a small orchestra, provided the accompaniments well.

K. D. V. PECK.

TROY GREET NEW QUARTET

Emma Roberts Assisting Singer in Concert Given by Vocal Society

TROY, N. Y., March 20.—A Scottish concert at the Y. M. C. A. Auditorium on March 7 brought forward Troy's new male quartet, comprising Joseph Calhoun, Clarence T. Weaver, Clarence B. Stewart, and Herbert Small. These singers, who were warmly welcomed, sang with harmony and fine discrimination, and solo numbers by members of the quartet also added to the interest of the concert. The program, in which Scottish music was featured, was arranged by a group of musicians of Troy and Schenectady, and included "Annie Laurie," "My Hame is Where the Heather Blooms," and "Scots' Wae Hae." Pipe Major

Dickson of Schenectady, contributed bagpipe numbers and his daughter gave national dances. The concert was given for the benefit of the Troy Associational Football Club.

Emma Roberts, contralto, was the assisting artist at the third concert given this season by the Troy Vocal Society, before a large audience at Music Hall on March 8. The society is one of the oldest in this vicinity and its chorus of male voices is an excellent one. Though it was organized nearly fifty years ago, a number of the charter members are still in the chorus. William L. Glover is the conductor. Among the numbers sung at the concert were Dudley Buck's arrangement of a melody by Blamphin, "When the Corn is Waving"; "A Plainsman's Song" by Paul Bliss; "Hymn of Praise" by Mohr, and "Lord of all Majesty" by Ralph Kinder. Miss Roberts sang several numbers with the Society, and was also heard in groups of Russian, Spanish, English, French and Italian songs. She was vigorously applauded.

SATIE EHRLICH.

HEAR DAMROSCH FORCES

New York Symphony and Letz Quartet Furnish Rochester Programs

ROCHESTER, N. Y., March 18.—The New York Symphony, Walter Damrosch, conductor, was heard in concert on March 13 at Convention Hall, with Emilio de Gogorza, baritone, as soloist. The program, which included Dvorak's "New World" Symphony, was a very fine one, and much enthusiasm was displayed by an audience which packed the house.

The Letz Quartet gave the second of a series of chamber music recitals at Kilborn Hall, on March 15. A fine program, beautifully played before a large audience, included the Haydn Quartet in D, Brahms' B Flat Quartet, and the F Minor Quartet by Ravel. There was a rehearsal for the benefit of the faculty and students at noon.

A recital by active members of the Tuesday Musicale Club was given on the morning of March 14, at the Genesee Valley Building. The assisting artist was Marvin Burr, baritone, who sang the aria, "Vision Fugitive," from Massenet's "Herodiade," and groups of songs in German and in English. The two pianists who participated in the program were young members of the club, Celia Wolberg and Rose Aronowitz, both of whom acquitted themselves well.

MARY E. WILL.

Louise Hubbard Sings with East Orange Orchestra

EAST ORANGE, N. J., March 18.—The Haydn Orchestra, conducted by Julius C. Zingg, and with Louise Hubbard, soprano, as assisting soloist, gave its second concert of the season in the East Orange High School Auditorium on March 8. The orchestra, which comprises about fifty members, played Mozart's "Magic Flute" Overture, a Boccherini Minuet, the Andante from Haydn's "Surprise" Symphony, an excerpt from "Faust," and two numbers for strings. The singer gave two groups of songs.

PHILIP GORDON.

Boston Symphony Visits Portland, Me.

PORTLAND, ME., March 20.—Boston Symphony was heard at City Hall on March 8, in the ninth concert of the Municipal Course. Pierre Monteux, whose reappointment as conductor was highly approved here, presented a well balanced program, surpassingly well played, comprising Beethoven's Seventh Symphony; Strauss' "Don Juan"; Wagner's "Parsifal" Prelude, given with fervor, and the colorful "Spanish Caprice" by Rimsky-Korsakoff. Mr. Monteux was recalled many times to acknowledge the enthusiastic applause of an audience which crowded the hall.

ALFRED BRINKLER.

Marion O'Neil Gives Recital in Plandome, L. I.

PLANDOME, L. I., March 18.—Marion O'Neil, violinist, assisted by Katherine Metcalf, soprano, and Grace Chalmers Thomas, pianist, gave a recital here on March 7. Miss O'Neil played the Tartinì Sonata for violin and piano, assisted by Miss Thomson, and numbers by Lalo, Brahms, Gardner and Nachez. Songs of MacFayden, Curran, Kramer and Densmore were given by Miss Metcalf.

HEAR BALTIMOREANS AFTER MANY YEARS

Oratorio Forces Sing "Messiah"—Pavlowa, Gigli, Sousa and Macmillen Visit City

By Franz C. Bornscheim

BALTIMORE, March 18.—After a lapse of years, the Baltimore Oratorio Society again gave a public presentation at the Lyric March 16, before a well filled house. Handel's "Messiah" was presented but the uninspired manner in which the work was interpreted hardly promises to arouse the interest of the growing generation of music patrons. Josef Pache conducted with respect for his task.

The orchestral accompaniment suffered somewhat through the listless interpretation given by the members of the Philadelphia orchestra. The effort of the large chorus with Mrs. Charles D. Morton, local soprano; Cora Claiborne, contralto, a former Baltimorean; Justin Lawrie, tenor, and Henri Scott, basso, as soloists, seemed to rouse little response.

With two performances today at the Lyric, Anna Pavlowa and her assistants gave much delight to her large audiences. The supporting members of the company were Laurent Novikoff, Ivan Clustine, Hilda Bustova, M. Pianowski. The orchestra was under the direction of Theodore Stier. These appearances were under the management of the W. A. Albaugh Concert Bureau.

Beniamino Gigli of the Metropolitan Grand Opera gave a recital at the Belvedere under the auspices of the Harmony Circle. This artist was accorded a hearty reception. Of local interest was the appearance of Sylvan Levin, a youthful pianist, whose entire training has been received at the Peabody Conservatory of Music, where, as a student under Harold Randolph, he has made much progress.

Sousa held sway over a large audience at the Lyric on March 14. John Dolan, solo cornet; Florence Hardeman, violinist; Mary Baker, soprano, and other soloists added to the attractiveness of the program.

Francis Macmillen, violinist, appeared in a recital at the Peabody Conservatory of Music March 17, with Josef Adler as accompanist. Mr. Macmillen played with strained expression throughout the greater portion of his program and not until the reading of his lighter numbers did he seem to gain his ease. His Barcarolle earned a repetition and his "Fête Espagnole," in manuscript, was sparkling.

Joseph Hofmann Plays in Ithaca, N. Y.

ITHACA, N. Y., March 20.—A capacity audience in Bailey Hall recently heard Josef Hofmann, pianist, who had not played in Ithaca for fourteen years. The program included numbers by Bach, Beethoven and Chopin, as well as the artist's own "East and West," all of which were played with Mr. Hofmann's accustomed grace and skill.

Harriette Cady to Give Lenten Recitals on March 28 and April 4

Two Lenten recitals, to be given on March 28 and April 4 at the studio of Miss Blondell Maline, 27 Beekman Place, have been announced by Harriette Cady, pianist. At the first of these Miss Cady will be assisted by Anica Fabry, Slovak dramatic soprano, and at the second by Ragina Devi, who will present Hindu songs and dances in costume, accompanied by native instruments.

William Shakespeare to Conduct Master Class at Lincoln, Neb.

CHICAGO, March 20.—William Shakespeare, vocal instructor, will conduct a master class at the University School of Music, Lincoln, Neb., for a five weeks' period beginning June 5. The work of Mr. Shakespeare since his arrival from Canada two years ago has attracted much attention, and he was the recipient of numerous offers from schools in the Middle West to conduct a summer course. The Lincoln institution is headed by Adrian Newens, and is one of the largest schools in the State.



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New Music: Vocal and Instrumental



Albert Spalding's Magnificent Version of Corelli's "Folia"

In the years that have passed since Padre Corelli gave the world his famous old "La Folia" violinists and composers have enjoyed making new versions of the work, versions that would embody their ideas as to how the piano part should stand in their particular day. For Corelli wrote no piano part; he had but a figured bass for his accompanist!

Familiar we are with practically all the editions of "La Folia" (Composers' Music Corporation) and some of them are admirable, too. But we are proud to say that Albert Spalding has made the finest version of this violin masterpiece that we have seen to date. He has done it freely, and in so doing has shown that he has realized that to make a concert version of it in 1921 a musician could adopt no other procedure if he hoped for an artistic result. There is not a single point where Mr. Spalding has departed from the antique idiom of the master, but what he has done is to write a piano part that is more than an accompanimental support, a piano part that is valid as a piece of music, beautifully constructed and finely altered on every one of the violin variations. Variation V is noteworthy for the manner in which he has made the accompaniment lead off in imitation in the several voices, both where it begins in D Minor and in the middle in A Minor. And the coda is conceived with true grandeur and nobility.

It would seem to us that Mr. Spalding has also treated the violin part freely. He has provided it with fingering, bowing and phrasing as well, giving us the record of the manner in which he plays it in his concerts. In making this free transcription of "La Folia" Mr. Spalding has done quite as important a piece of work as in writing an original composition; in some ways a more difficult task. We have always admired him as a creative musician and the manner in which he has in serious style made ready the Corelli "Folia" for recital purposes in our day only increases the high esteem in which we have held him. Bravissimo, Mr. Spalding!

Mana-Zucca's Charming Piano Sketch One of the nicest piano pieces by an American composer with which we are acquainted is Mana-Zucca's "Sketch I (Skizze I)" (Berlin: Albert Stahl), which she wrote some years ago, and which has just been re-issued in a revised edition. It is an Andante in E Flat Major, and is made of an alluring little phrase, which she treats with real poetic feeling. Composers know when they have written a good phrase; there is no doubt about that. Miss Zucca remembered, for when some few years ago she wrote her piano concerto, she used the germ of this theme as material for the main theme of her concerto. The relation isn't apparent at first, because the theme here is gentle and lyric and in the concerto it is dramatic and heroic. But it is there, nevertheless. We do not think the composer will be angry with us for mentioning it. In fact, she may be pleased, as it will prove to her how closely we examine her music!

This sketch is a genuine concert-piece, interesting from several standpoints, pianistically, harmonically, structurally. It ought to be heard without delay. There is a dedication which reads: "Herrn Professor Martin Krause."

Mr. Huhn's New Anthem for Mixed Voices "Blessed be the Lord" (G. Schirmer) is Bruno Huhn's newest anthem for chorus of mixed voices and organ, and it is an excellent example of that strong and straightforward style in which he has done so much admirable work in the past. Mr. Huhn believes very much in honest melody, and one finds it throughout this effective anthem. We find a dedication which reads: "To my friend, John Robert Atkinson."

In Which Two "Happy Day" (J. Fischer & Bro.) is the title of a song subtitled "a spiritual," the music of which is by Zoel Paren-teau and the text by George S. Kaufman and Marc Connelly.

It will be seen that these two gentlemen are the authors of this season's plays "Dulcy" and "To the Ladies." And this song is sung in the latter play. It is a tuneful, simple affair with every chance of popularity before it, is written for medium voice with a range of an octave and a tone. The text has much more of the "spiritual" flavor, we think, than the music.

A James H. Rogers Song of Strength

We have seen no new song by James H. Rogers in a long time that has as much power and strength as his "The Last Song" (G. Schirmer), a setting of a very Whitmanesque poem by Hartley Alexander. Mr. Rogers often lacks distinction in his songs. One could scarcely credit him with having touched the heights in this one, but he has done a far better piece of work in it than is his habit these days. The song is dedicated to Reinald Werrenrath, who sang it at his recital early last fall at Carnegie Hall, New York, where it made an immediate success. High and low keys are issued.

Malipiero's Mystery "San Francesco d'Assisi"

One of the most recent works of the great Italian modernist, G. Francesco Malipiero, his mystery "San Francesco d'Assisi" (London: J. & W. Chester, Ltd.) is before us in a piano-vocal score. It represents the serious outpouring of one of the men who are leading Italy to her important position among musical nations of our day. Planned for chorus, solo baritone voice and orchestra it is but natural that only a limited idea of the composition can be gained from a study of the score which is at hand. Orchestrally Malipiero has so much to say that we feel that the piano-vocal score is but a sketch of what he has set down on paper in his "San Francesco."

Our comments, therefore, must be brief, for shortly after these lines appear, the work will have its world premiere at the concert on March 29 of the Schola Cantorum under the baton of Kurt Schindler at Carnegie Hall, New York, when an opportunity will be had to hear the work as it came from its composer's heart and brain. But we can discern in the score before us that deeply moving personality, which has given us the "Sette Canzoni," the "Grottesco," the "Impressioni" and those remarkable piano works which we have discussed in these columns in recent years. There is a profound spiritual note in this music, the music of a man who has meditated on the life of St. Francis, who in his writing for his medium has invested every measure with the essence of his meditation. The prelude is magnificent, the death scene one of the most moving things we have come upon in modern music. The work re-establishes our faith in the significance of Signor Malipiero as a composer of the first rank, not that we had doubted that the place was his. There is a dedication "A Lucienne e Valdo Barbey." Valdo Barbey has contributed to the score a remarkably fine drawing of the saint, which is reproduced on a page preceding the first page of music.

George F. Boyle Makes a Tennyson Setting of Worth

"A Spirit Haunts the Year's Last Hours" (Composers' Music Corporation) by George F. Boyle, written for Alma Gluck, comes from a rich period of Mr. Boyle's creativity. He to our mind is one of the best of living composers. This song is an altogether extraordinary one, replete with an atmosphere so distinct and so richly conceived that it bewilders the listener through its imaginative glories. Harmonically the song is typical of Mr. Boyle, and the voice part, too, could have been thought out this way by no one else. How noble the whole conception, how heavily does the last page hang! An art-song of the first order, one that only superlatively fine singers can essay. Bravo, Mr. Boyle!

Victor Harris Does a Set of Walter de la Mare Poems

For many a year has Victor Harris contributed to our literature songs and part-songs of fine caliber, achieving a number of very distinct successes in his compositions. In recent years he has put forward not many new songs for a solo voice. But now he gives us a set called "Three Songs from Dune-Home" (J. Fischer & Bro.), settings of poems by Walter de la Mare. They are issued separately despite their collective title.

"Nod" is the first song, and immediately invites us by its charming gently flowing melodic beauty. Mr. Harris has been in music from the early days of Wagnerism in America, when his master, Anton Seidl, was preaching that gospel and being called an anarchist for so doing. Consequently Mr. Harris knows where music has been heading for many a year. It is a great satisfaction to find him writing in "Nod" with so much naturalness, without modernistic affectation and with that same sincerity that has characterized his songs at all times. There are novel harmonic touches, to be sure, but they are not set down to startle anyone; they are there because they are appropriate. This song is issued in high, medium and low keys.

In "Silver," another lovely poem, Mr. Harris has accomplished a very beautiful piece of work in the design he has, so to speak, drawn for his music. In the opening measure we hear a descending figure in the left hand; that figure is employed by the composer as an *ostinato* throughout the first section of the song. The middle portion is built on other lines, then the first part returns and again the *ostinato* holds our attention, sunken as it were into the very texture of the composition. This song "Silver" is probably the finest song Mr. Harris has written. He has mirrored the silver of Mr. de la Mare's poem so beautifully that one can know without a program note that moonlight is about one, as this music plays on. High and medium keys are issued.

"The Cupboard" is a song of entirely different type. It is a light song, the kind singers use as encores so much in America. But it is very engaging, with its bright melody and well managed accompaniment. High and low keys are issued.

Mr. Harris deserves high praise for this set of songs. Our composers still insist on setting so much twaddle to music that it is always refreshing when a musician like Mr. Harris points the way for them by setting a fine contemporary like Mr. de la Mare. We don't agree at all with a gentleman, who in a pompous and cynical article recently said that the American composer's favorite magazine was *Snappy Stories*! But we do know a lot of native composers who haven't the slightest idea as to who Walter de la Mare is. Mr. Harris has done them a service, for after seeing his songs to these de la Mare poems, they will probably take the time to learn something about this gifted Englishman. The songs bear this dedication: "To the Mistress of Dune-Home."

Mr. Whit-horne's New Songs of Rare Quality

Not many composers in our land have the power to set Walt Whitman and when they do, only a few of them succeed. For Whitman is a closed book to more musicians than he ought to be. How well they know him in England! Emerson Whitthorne has done his "Invocation" (Composers' Music Corporation) and done it with a comprehension and full appreciation of the poem's contents; it stands out as one of the big American songs of the year. It is not called a song, but a "poem for voice and piano." And in calling it that Mr. Whitthorne is quite correct. The strength and ruggedness of the lines Mr. Whitthorne has gotten into his music, music that is characterized by a harmonic freedom as well as an emotional pulse. The figure which appears in the piano, Piu

Mosso, is unique and is just the color needed for the voice part on the words: "Let me be wafted." This is imperceptibly expanded from 3/4 into 4/4 time and the broad ending in F Sharp Major crowns an art-song, that will make its composer's name prized wherever it is known. This song is for a high voice; also for singers of great intelligence, only. Others would have no idea of what either the poem or music is about.

Delicate and airy is "Pierrette and I" (Composers' Music Corporation), a setting of a text by Hugh McCrae, which the composer has dedicated to Lady Randolph Churchill. (He wrote the song in London in March, 1914.) Here we find Mr. Whitthorne in a mood miles away from the Whitman song. But he demonstrates that he can write, with much charm, too, in this delicate vein. The piano accompaniment is a marvel of ingenious writing and the voice part, which is for a high or medium voice, ought to be right effective.

Six Fine Songs Unusually fine are a set by O. G. Sonneck

of "Six Songs" (Carl Fischer) by O. G. Sonneck, six Lieder that he wrote back in 1902 and which in his modest way he has never put forth in print until this year. In America Mr. Sonneck is perhaps better known as a musicologist, editor and authority on matters musical than as a composer. Yet the facts are that he has composed quite a lot and that much of it is music of genuine distinction.

While many of our musicians have been prolific Mr. Sonneck has let only a few songs appear. How he must smile when he sees some of the songs that composers perpetrate these days! For twenty years ago he wrote better songs than most of those written today in America. He wrote *Lieder*. And we ask how many of our native musicians, who call themselves composers, can write a first-rate Lied today?

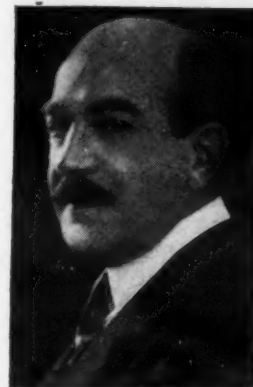
"Liebeserfüllung (Love Triumphant)" is Mr. Sonneck's own poem, the others are one of Detlev von Liliencron "Tod in Aehren (The Dying Soldier)," and four of Theodor Storm, "Die Nachtigall (The Nightingale)," "Juli (July)," "Die Tote (To Her I Lost)" and "Sommermittag (Midsummer Day)." There are English versions made by Dr. Theodore Baker published, as well as the original German poems, so that these songs may be sung in English by singers who do not know German. The plan of the accompaniment of "Liebeserfüllung" with its very individual chords passing up and down through four octaves is a remarkable means to create the mood of "Ueber mir die Wolken schwer." Finest of the set in our opinion are "Tod in Aehren," in which Mr. Sonneck has written with a beauty and tenderness that rise to heights and "Die Nachtigall," which, in spite of the resemblance of its opening piano measures to Grieg's song "Mit einer Wasserlilie" is a gem, a song that audiences will admire as much as musicians. And when this is the case it means that the song has a genuine note in it. "Juli" is for a baritone or bass voice and is altogether charming. The voice part is written in the bass clef. So is "Die Tote," a very fine conception in serious mood. The last of the set "Sommermittag" is a bit in the Hugo Wolf manner, perhaps more in the rather arch treatment of the text that Mr. Sonneck has provided than in the actual idiom of the music. The poem is capital and every bit of it is reflected in the music. Not an easy song to sing, to be sure, but one very worth while. The set of songs is dedicated to Louis Graveure, who sang "Sommermittag" at his New York recital in the Town Hall on January 21, where it was so well received that he had to sing it twice.

We must compliment Mr. Sonneck very warmly on these songs of 1902—they are so marked on the title page. They are sincere expressions, every one of them, written with a fineness of musical idealism that is thrice admirable. Not only is the content worthy, but the manner in which they are written shows that this excellent musician had a compositional technique twenty years ago that entitled him to a place among serious-minded composers, at a time when the American composer (with the exception of the old guard, Messrs. Chadwick, Foote, Parker, etc.) produced music that had little to recommend it. Mr. Sonneck, to be sure, writes in a more personal idiom today; we have had the privilege of seeing some manuscript songs of his written in 1917 and 1918 which are now being published. But he may point with pride in the six Lieder he wrote in 1902. They deserve performances from our best recital singers.

A. W. K.



Albert Spalding



Victor Harris

CALGARY WELCOMES DAME CLARA BUTT

Local Pianist Gives Recital—
Artists in Dramatic and
Musical Program

By Clifford Higgin

CALGARY, CAN., March 18.—Dame Clara Butt and Kennerley Rumford, assisted by Daniel Melsa, violinist, and Grace Torrens, accompanist, were heard in a recital in the Grand Theater recently. There was a capacity house, and it is estimated that 300 persons had to be accommodated on the stage. Dame Butt and her husband were applauded for their purity of diction and excellent interpretation. Mr. Melsa and Miss Torrens fulfilled their parts in the program well.

Gladys McKelvie, pianist, was heard in a recital given in the Palliser Hotel, on March 1. The artist, a pupil of Cherniavsky, Stojowski and Richard Epstein of Vienna, and later of Katherine Heyman and E. Robert Schmitz, has held a scholarship at the Royal Academy of Music. She has recently devoted herself to teaching in this city. Her playing of the Bach-Tausig Toccata and Fugue in D Minor was marked by great breadth and dignity and a mastery of technical detail. A Berceuse and a Scherzo in B Flat Minor, by Chopin; the Rhapsodie in G Minor and Two Waltzes, by Brahms; Debussy's "Minstrels" and "Clair de Lune," in which a skilful use of tone color was made, and numbers by Rebi-koff and other composers were presented.

Agnes Bartholomew, Scotch disease, was heard in a recital, under the auspices of St. Andrew's Society, in the Palliser Hotel, on March 2. The assisting artists were Mrs. S. C. Nickle, violinist, and Elgar Higgin, baritone. A large

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DAME BUTT VISITS OTTAWA

Orpheus Operatic Society in Three Performances of Work by German

OTTAWA, CAN., March 18.—Dame Clara Butt, the English contralto, and her concert party composed of Kennerley Rumford, baritone; Daniel Melsa, violinist, and Grace Torrens, pianist, appeared here in concert under the local management of J. A. Gauvin and A. Tremblay, on March 7. The Russell was entirely filled, 200 chairs having to be placed on the stage, and there were many standees. The concert was a notable success from every point of view.

Three performances were recently given by the Orpheus Operatic Society of "The Princess of Kensington," by Edward German. Artistically nothing better has ever been done by the Society; and few traveling operetta companies visiting Ottawa have presented musical comedies more satisfactorily. Standing room had to be sold at every performance. The net proceeds are to be turned over to the Memorial Hall Fund, which has just been revived. James A. Smith was the conductor, and F. L. C. Piera the stage director. A. TREMBLAY.

British Scots Guards Band to Visit Canada

MONTREAL, CAN., March 18.—The British Scots Guards will visit Canada in May for a series of concerts.

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"THE MIKADO" PERFORMED BY MADISON CHURCH CHOIR

**Amateurs Hailed in Opera Under Baton
of Fletcher Wheeler—Soloists and
Glee Clubs Heard**

MADISON, WIS., March 18.—Gilbert Sullivan's opera "The Mikado" was recently produced by Grace Church Choir at the Parkway Theater with decided success. It was one of the finest amateur productions ever given in Madison, and easily measured up to professional standard. George Herbert, baritone of Chicago, sang the part of Ko-Ko, and directed the dramatic production. Fletcher Wheeler conducted, and coached the chorus and orchestra, the performances of which were superlatively fine. The cast also included William Ross as Nanki-Poo, Ella Fredericks as Yum-Yum; Harold Leutscher as Pooh-Bah; Mrs. Joseph Malecke as Katisha, Mrs. Fletcher Wheeler as Pitti-Sing, and Harris Allen as the Mikado.

Waldo Geltsch was heard in a violin recital at Christ Presbyterian Church recently before a large audience. He played the Bruch G Minor Concerto and, among shorter numbers, Cecil Burleigh's "Wigwam," applause for which was acknowledged by the composer, who was in the audience. Lowell Townsend was the accompanist. Mr. Geltsch was Mr. Burleigh's predecessor as head of the violin department of the University of Wisconsin School of Music, and makes his home in Madison.

The Men's Glee Club of the University, under the leadership of Earle Swinney, gave a program at the Parkway Theater recently, and the Girls' Glee Club gave their annual program under Madelon Willman in the same auditorium on March 3.

Gatty Sellars, British organist, was heard in two recitals of descriptive organ music at the First Baptist Church recently. The assisting artist was Signe Hagen, soprano.

Mary Joyce Powelankey gave an exceptional program of Hebrew songs at Music Hall on March 2. The artist sang under the auspices of the Wisconsin Menorah Society. Leon L. Iltis was the accompanist.

CHARLES N. DEMAREST.

Myra Hess to Play Three Times Before Sailing

Myra Hess, pianist, recently returned to New York after a long and markedly successful tour of the Pacific Coast. She will appear three times in New York before she returns to England; twice with the New York Philharmonic Orchestra. At her first appearance with the organization on March 26 she will play the Schumann Concerto, under the leadership of Willem Mengelberg.

Miss Hess will return to this country next season for a more extended tour and has already been engaged by a number of the leading societies throughout the States and Canada.

Land to Sing in Easter Oratorios

Harold Land, baritone, is to appear in concert in Yonkers on March 25 and will give a joint recital with Tertius Noble, organist of St. Thomas' Church, on the following day. On April 9 Mr. Land and Reed Miller, tenor, will be the soloists in Moore's "Darkest Hour" at St. Thomas'. With the composer at the organ, Macfarlane's "Message from the

Cross" will be given, with Mr. Land as one of the singers, in old St. Paul's Chapel on April 11. Mr. Land has sung in this work at St. Paul's at the request of the composer for several years, besides taking part in performances of it in other parts of the country. Three solo groups were given by Mr. Land at the Feb. 14 concert of the Pittsburgh Choral Society, Charles N. Boyd, conductor. Besides songs by Handel, Paladilhe, Flégier, Graham Peel, McGill and others, Mr. Land presented "At the Mid-Hour of Night," by Edward Harris of Pittsburgh.

LaForge to Aid Carver in Recital

His annual New York recital will be given by Charles Carver, bass, at Aeolian Hall on the evening of March 27. Mr. Carver will have the aid of Frank LaForge at the piano in a program drawn from the works of Handel, Franz, Brahms, Strauss, Rachmaninoff, Laparra and others, with three songs by Mr. LaForge.

Dom Mocquereau Returning for Classes

Dom André Mocquereau, O. S. B., monk of Solesmes, who was here for the American Gregorian Congress in June, 1920, is to return for a series of lectures which he will give at the summer session of the Pius X Institute of Liturgical Music. Dom Mocquereau is a famous authority on Gregorian chant.

Maria and Josef Schneider Give Program

The Federation of Cultural Clubs presented Maria Schneider in piano recital, with Josef Schneider, baritone, as assisting artist, at Wadleigh High School, on the evening of March 16. George Del Moral was at the piano for the singer, who had the "Tannhäuser" aria and songs by Leoncavallo, McGill and MacFadyen as his numbers. Miss Schneider played Liszt's Fantasia and Fugue on the theme, B-A-C-H; the Etudes Symphoniques of Schumann and shorter works by Chopin, Leschetizky, Arensky and Liszt.

Middleton Engaged for Cornell Festival

Arthur Middleton, baritone, who is about to complete an extensive concert and recital tour of the country, and who has a large number of festival engagements for the spring, has just been booked for another festival, namely, the Cornell event, to be held at Mt. Vernon, Iowa, May 12 and 13. Mr. Middleton will appear once in recital and again as soloist in Bruch's "Cross of Fire."

Zanelli to Tour South America

Renato Zanelli, baritone of the Metropolitan Opera Co., who has just completed a concert tour of the principal American cities, has sailed for South America. He is booked to appear in Buenos Aires, Rio de Janeiro, Valparaiso, Santiago and the other South American centers of music.

He is engaged for the coming season in a score of cities in the United States, and will return in September to fill these engagements.

Curci Pupils Sing at Isaacson Concert

With the exception of Sara Sokolsky-Freid's playing of Beethoven, Schubert-Liszt and Liszt numbers, the program of one of Charles D. Isaacson's *Evening Mail* concert at the DeWitt Clinton High School on the evening of March 5 was given exclusively by pupils of Gennaro Mario Curci, voice teacher and coach. John Valentine, a young tenor, opened

the concert with "Phyllis Has Such Charming Graces" and Leoni's "The Birth of Morn." Later he gave Pier A. Tirindelli's "Absent" and "Unclaimed." Like the singers later heard, he was called on for extras. Operatic arias were given by Pauline Lawn, lyric soprano; Gaetano Viviani, baritone; Renata Flandina, a sixteen-year-old dramatic soprano, and Magdalene Erbland, coloratura soprano. Mr. Curci's song, "Naples Must Live Forevermore," was one of Miss Flandina's numbers, and Miss Erbland had the aid of Pablo Colon, flautist, in the Mad Scene from "Lucia." The accompaniments of the evening were played by Mr. Curci.

Henri Lamy and Elsie Reign in Recital

Dance-strains from some neighboring apartment of the Waldorf-Astoria constituted an unexpected accompaniment to some numbers of the joint recital program given by Elsie Reign, mezzo-contralto, and Henri Lamy, baritone, in the Astor Gallery on the evening of March 7, with Walter Kiesewetter at the piano. Mr. Lamy's introductory group, by Lully, Hahn, Dubois and Paladilhe, demonstrated his possession of a voice of considerable volume. Some of this volume might be sacrificed for sweetness. Miss Reign was at her best in a group of songs in German by Brahms, Haile and Tchaikovsky. Besides solo arias and song-groups, which included examples of American composition, the singers gave the duet, "Ah! l'alto ardor," from Donizetti's "Favorita." The audience demanded extras.

D. J. T.

N. Val Peavey, Pianist, to Give Recital

N. Val Peavey, American pianist, will be heard in recital on Tuesday evening, April 18, at Aeolian Hall, New York. This will be Mr. Peavey's first solo recital in more than three years and he promises an interesting program. Mr. Peavey will continue under the exclusive management of Annie Friedberg for three more years.

Zoellners Open Spring Tour

A spring tour of forty-six engagements was opened by the Zoellner Quartet with an appearance in Roanoke, Va., on March 13. Among the cities which are to hear them on this trip are Fairmont, W. Va.; Rock Hill, S. C.; Oxford, Miss.; Tulsa, Okla.; Emporia and Baldwin City, Kan., and Decatur, Jacksonville and Chicago, Ill. The players will be on the road until May 10. Recently their home in Los Angeles was broken into by burglars, whose loot included a scarf-pin presented to Joseph Zoellner, Jr., by Mahmoud Khan, Persian Minister to Belgium, and a diamond brooch which was a gift to Antoinette Zoellner from the Duchess of Vendôme.

Coast Cities Hear Prihoda

His Pacific Coast debut has just been made by Vasa Prihoda, who is having sixty appearances in the United States and Canada this season. He is playing

in Los Angeles under the local management of L. E. Behymer; in San Francisco under that of Selby Oppenheimer, and in Portland, Ore., under that of Lois Steers. On March 8 he was soloist with the Portland Symphony in the Tchaikovsky Concerto. On coming eastward with his accompanist, Otto Eisen, after playing at the University of Montana in Missoula on March 15, Mr. Prihoda is booked to give recitals in Wichita, Kan.; Urbana, Ill.; Chicago, Ithaca, N. Y., a second recital there this season; Lebanon and Williamsport, Pa.; and Monticello, Walton and Cooperstown, N. Y. Mr. Prihoda will return to Europe in the summer for his first vacation in three years.



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New York



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YALE LIMITS CONCERTS GIVEN AT WOOLSEY HALL

Will Give Preference to Lesser-Known Artists—New Haven Orchestral and Choral Concerts

NEW HAVEN, CONN., March 18.—A change in policy at Yale University, by which the concerts given at Woolsey Hall are to be reduced, preference being given to lesser known artists who do not appear here regularly, has been announced by Davis S. Smith, dean of the School of Music, in a letter sent to Charles L. Wagner, manager for John McCormack. Mr. McCormack's recital, usually given at Woolsey Hall, is this year to be held at the Arena.

In Dean Smith's letter, he says that following a recent meeting, the School of Music faculty has defined its policy as partly a matter of taxation, and that the university halls are to be used solely for educational purposes, and not to be rented out as a mere matter of business. Dean Smith further indicates that the concerts are to be cut down, the idea being to give lesser known performers a chance, not confining the concerts to a few outstanding artists who come regularly. Mr. McCormack is, he states, only one of a number of artists affected by this ruling.

Conducted by Dean Smith, the Horatio Parker Choir gave its fourth concert at Sprague Memorial Hall, on March 15. Choruses and part songs by Parker, Bingham, Brahms and Leslie were given, and revealed careful training response and precision. Pauline Voorhees was an efficient accompanist.

With Willem Mengelberg as conductor, the New York Philharmonic Orchestra made its second appearance of the season, in a program of Wagner, Weber, Liszt and Strauss numbers.

A recital of particular interest was that given by Baroness Turk-Rohn of New York, soprano, at Harugari Hall, last Sunday. A large audience was present and was enthusiastic over the admirable interpretations of her songs, especially the Schubert works.

Stanley Knight and Ellsworth Grumann gave their third recital for two pianos in Sprague Hall. Both artists were at their best in numbers by Bach, Brahms and Mozart.

ARTHUR TROOSTWYK.

Via Wireless

A proposal for a municipal radio station to broadcast concerts to auditors in the parks of New York City during the coming summer was recently brought to the attention of the Board of Estimates by Borough President Connolly of Queens. Mayor Hylan has appointed a committee to study the possibilities of the proposal, the members comprising City Chamberlain Berolzheimer; Arthur S. Tuttle, chief engineer of the Board; Commissioner Grover A. Whalen and Rodman Wanamaker.

Recitals at Newark

NEWARK, N. J., March 18.—Among the artists heard in concerts given recently by radiophone from the local station of the Westinghouse company were: Dicie Howell, soprano, who was heard in a program of Schubert works; Ada Tyrone, soprano, with Emily Harford Avery as accompanist; Randall Hargraves, baritone; Phoebe Crosby, soprano, and Norman Jollif, bass-baritone; Mildred Bryars, contralto; Lyell Barber, pianist; Estelle Liebling, soprano; Isabella McEwan, dramatic soprano, with Mme. Clara Novello-Davies at the piano; Lotta Madden, soprano, and Oliver Denton, pianist.

Arthur Middleton "Broadcasts"

SEATTLE, WASH., March 15.—Arthur Middleton, baritone, recently gave a concert from the wireless station of the Post-Intelligencer in this city. The program comprised many of the artist's favorite numbers.

"The Vision" Sung in Wheeling

WHEELING, W. VA., March 18.—"The Vision," in which Joseph W. Clokey of the department of music of Miami University, Oxford, Ohio, has set to music certain of the prophecies of Isaiah, was sung by the choir of St. Matthew's Protestant Episcopal Church recently. The

music, which was heard in New York in November, last, when it was sung at the Brick Presbyterian Church, depicts the darkness of the universe before the coming of Christ, until the music changes to rejoicing in an air for tenor and chorus, "Lift Up Thine Eyes to the Heavens." The choir was assisted by John O'Connor, tenor, and David Crawford, bass; and Paul Allen Beymer, choir-master, played the organ score. The church was filled.

Alix Young-Maruchess Plans New York Violin Recital

Alix Young-Maruchess will give her annual violin recital in New York at the Princess Theater on Sunday evening, April 2. Her program includes the Bruch G Minor Concerto, a Max Reger Praeludium, several compositions of Alfred Moffat, including his arrangement of a Senallé Sonata, a new Melodia by Victor de Sabbata, one of the younger Italian modernists, and Howard Brockway's transcription for violin of the Kentucky mountain song "John Riley." A revival will be Haydn's F Major Sonata for violin and piano, rarely heard in the concert halls these days. Mrs. Maruchess will be assisted by Carl Deis, pianist.

New Dates Booked for St. Denis and Shawn

W. A. Fritschy, the Kansas City manager, who presents courses in other cities as well, has booked Ruth St. Denis, Ted Shawn and the Denishawn Dancers for three performances in Kansas City, Mo.; Salina, Kan., and Concordia, Kan., on Nov. 14, 15 and 16, 1922. Other new engagements booked for these dancers by Daniel Mayer include Wichita, Kan.; Joplin, Mo.; Tulsa, Muskogee, Oklahoma City and Ponca City, Okla.; Louisville, Ky.; St. Louis and Indianapolis.

Engage Olive Marshall for Church

Olive Marshall, who sang the soprano part in the New York Oratorio Society's last performance of "The Messiah" and who will sing with the Society again in Bach's "St. Matthew Passion" in April, has just been engaged as soloist at the Fifth Avenue Baptist Church. Harold Milligan is organist and choir director of this church.

Ruth Kemper to Play Huss Sonata

Ruth Kemper, violinist, will appear at the Waldorf-Astoria in a recital on Monday evening, March 27, when she will play with Henry Holden Huss his Sonata in G Minor, Op. 19, the Mendelssohn Concerto and shorter pieces by Francis Moore, Kramer, Grasse and Wieniawski. Mr. Moore will be her accompanist. Appearing in the same program Ethel Grow, contralto, will sing six songs by Mr. Huss, accompanied by the composer.

Edward Johnson Sings New Roles on Tour

Edward Johnson, tenor of the Chicago Opera Association, now on tour throughout the West, is including in his appearances six operas which America has never heard him sing before though he has appeared in them in Europe. These are: "Bohème," "Aida," "Tannhäuser," "Louise," "The Girl of the Golden West" and "Romeo and Juliet." Mr. Johnson sang *Rodolfo* in "Bohème" for the first time in America, in Baltimore on March 6, *Rhadamès* in "Aida" in Pittsburgh on March 11, and *Tannhäuser* in Milwaukee on March 14. He will be heard in the other operas during the company's engagement in San Francisco early next month.

Lucilla De Vescova to Give Italian Program

A program consisting exclusively of songs by modern Italians will be given by Lucilla De Vescova, soprano, at her recital at Town Hall on the evening of March 30. Among the composers represented will be Bossi, Zandonai, Respighi, Pizzetti, Casella and Malipiero.

More New York Appearances for Bauer

Although Harold Bauer has already appeared ten times in New York this season, he has still four more appearances. On March 26 he is again to play for the Friends of Music. On March 30 and 31 he will appear with the New York Philharmonic, and on April 18 he will be soloist in Scriabine's symphonic poem, "Prometheus," with the Philadelphia Orchestra at Carnegie Hall.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place.
Tel. 1615 Decatur

THE Metropolitan Opera season in Brooklyn terminated in the performance of a double bill, comprising "The Secret of Suzanne" by Wolf-Ferrari, and "Pagliacci" by Leoncavallo, before an audience that numbered many standees, at the Academy Opera House on Saturday evening, March 18.

Antonio Scotti as *Count Gil*, Lucrezia Bori, as *Countess Gil*, and Giordano Paltrinieri in the pantomime character *Sante* gave a fine performance; and the beauty of the music was well brought out by the orchestra conducted by Gennaro Papi.

Manuel Salazar in the rôle of *Canio* in "Pagliacci," played and sang the part in a way that was well worthy of the appreciation he received from the audience. Chief Caupolicán aroused no little interest in the part of *Tonio*, both for his singing and his acting. His interpretation of the Prologue was warmly applauded. *Nedda* was impersonated by Claudia Muzio, whose beautiful voice, personal charm and easy acting fully warranted the applause which greeted her. Giordano Paltrinieri and Millo Picco filled the parts of *Beppe* and *Silvio* respectively. Roberto Moranzoni conducted.

Emilio de Gogorza, baritone, was the soloist at the final concert of the Boston Symphony, at the Academy, Friday evening, March 17. His singing of two numbers, one "Where'er You Walk" by Handel and the other "Canto del Presidario" by Alvarez, was most warmly greeted by a large gathering. Encores were vigorously demanded, but probably according to the custom of the

Boston Symphony, these were declined. The orchestral program comprised the Schubert Symphony in C, Debussy's "Iberia," and "Images," and Wagner's "The Flying Dutchman" Overture. Pierre Monteux, the conductor, was loudly applauded.

Alfred Oswald, Brazilian pianist, was warmly greeted by a large audience at the Music Hall of the Academy, on March 13. At the conclusion of the Toccata and Fugue in D Minor by Bach-Tausig, the introductory number of the program, the audience expressed spontaneous and vigorous approval of the art and musicianship of this new virtuoso. Appreciation increased with each succeeding number of the recital, which included compositions by Rossi, Scarlatti, Beethoven, Chopin, Oswald and Liszt. A fine technique, supplemented by deep musical feeling, characterized Mr. Oswald's efforts throughout. There were insistent demands for encores.

The St. James Choir, conducted by William C. Bridgman, appeared with four soloists—Marie Stapleton Murray, soprano; Mabel Beddoe, contralto; Ernest Davis, tenor, and Walter Greene, baritone—in an inspiring performance of Verdi's "Requiem," at the St. James Church, on Sunday afternoon, March 19. This was one of the special oratorios of the spring series and the seating capacity was taxed to the limit.

With the exception of the "Sanctus" the entire work was sung. The soloists and choir were fully equal to the demands of the work. Indeed, the high standard previously established in the past was eclipsed by this performance.

conducted by Harry Crawford, was heard in a public concert at the church on March 10. An attractive program interested a large audience. Beulah Frances Gifford, first violin, was soloist. A. C. Twadell, organist, and Mrs. Harry Crawford and Mrs. Harry Kimmerle, pianists, were the accompanists.

The Chapel Singers were heard in the last concert of the Lyceum Course at the State Normal School, on March 7. The four singers gave religious numbers, operatic quartets and solos.

Beulah Frances Gifford, violinist, gave an interesting Sunday evening recital, preceding the Open Forum, on March 12.
L. EVA ALDEN.

Engagements for Norman Jollif

Norman Jollif has been engaged to sing the part of *Valentine* in "Faust" at the Springfield, Mass., Festival on May 12. Mr. Jollif sang in Elgar's "Caractacus" at the festival two years ago. He has also been engaged for the Verdi "Requiem" at Fitchburg, Mass., on April 28, and for "Elijah" with the Boston Handel and Haydn Society on Easter Sunday.

Olive Nevin and Harold Vincent Milligan in Pittsburgh

PITTSBURGH, PA., March 18.—Olive Nevin, soprano, and Harold Vincent Milligan, pianist-composer-lecturer, presented their recital, "Three Centuries of American Song" in Carnegie Hall on March 16 under the auspices of the Women's Civic Club of Wilkensburg. The program consisted of compositions by Francis Hopkinson, Peter A. Von Hagen and Victor Pelissier, representing the eighteenth century; Stephen C. Foster, Ethelbert Nevin, Edward MacDowell, Mrs. H. H. A. Beach and Horatio Parker, representing the nineteenth century; and Gena Branscombe, Philip James, Wintter Watts and Milligan representing the twentieth century.

Austin Abernathy Gives Abingdon Recital

ABINGDON, ILL., March 20.—Austin Abernathy, baritone, director of the Hedding Conservatory, gave a recital at the college on March 7, assisted by his daughter, Carol, soprano and violinist, and his son Hadley, accompanist. The baritone sang "Where'er You Walk," "Nymphs and Shepherds," a group of Schubert songs, Damsch's "Danny Deever," a ballad of his own, "When Love Is Gone," and other music. Miss Abernathy's program included "Caro Nome," an aria from "The Pearl of Brazil," and a number of violin solos.

Hundreds of Applications for Caruso Memorial Scholarships

The authorities of the Caruso American Memorial Foundation state that hundreds of applications for scholarships have been received by the Caruso American Memorial Foundation, at its national headquarters in the Woolworth Building, since the official launching of the effort to raise a \$1,000,000 endowment fund. The appeals for aid come from practically every section of the country. John Aspegren, chairman of the executive committee, points out that it is not the case, as many of the applicants believe, that the fund has already been established, and that scholarships are about to be awarded. The nation-wide effort to raise a \$1,000,000 endowment fund has just commenced, and as soon as this fund is available, he states, the annual income will be used to provide the scholarships and to promote wider appreciation of music. In the meantime applications are being filed and will be referred later to the National Committee on Scholarships. Many concerts are being planned in various parts of the country on behalf of the fund.

Louis Dornay Sings for Liederkrantz Society

Louis Dornay, Dutch tenor, was soloist at the concert given by the Liederkrantz Society on Saturday evening, March 18. Mr. Dornay's numbers were all sung in German and were received with much enthusiasm, a ballad by Hans Hermann being especially well received. He was accompanied by his wife, Betsy Culp.

Ernesto Berumen Active

Ernesto Berumen gave a successful piano recital at the Three Arts Club on March 21, and three days later appeared at the Studio Club of New York City. Mr. Berumen will be one of the artists appearing at a benefit concert for the St. Andrew's Hospital on April 17. He will give a recital in Toledo, Ohio, on April 20.

Terre Haute Hears English Work—Orchestral and Other Concerts

TERRE HAUTE, IND., March 18.—"The Beggar's Opera" was recently given at the Grand Opera House with much success. The fine singing of the soloists and chorus, and the playing of a women's orchestra of a dozen members, ably conducted by Sebastian Unglada, provided a satisfactory ensemble.

The orchestra of thirty players of the Washington Avenue Presbyterian Church,

BRINGING MUSIC TO TORONTO CHILDREN

Interesting Concert at Conservatory—Many Recitals

By W. J. Bryans

TORONTO, CAN., March 18.—An experiment in this community—a concert for children—was tried out with gratifying success at the Toronto Conservatory on March 11 by Olive and Marjorie Brush. The program consisted of songs and piano numbers. The songs included "Pirate Story," "The Cuckoo Clock" and a group of folk songs. Schumann's "Childhood Scenes" was played as well as "A Fairy Tale" by MacDowell; "Goldiwog's Cake Walk" by Debussy, and "The Music Box" by Poldine. The close attention given to the program by the children demonstrated that there is a big field of possibilities along this line and that it is one that other musicians might well take up.

Lina Adamson, solo violinist, was heard in a pleasing recital in the King Edward Assembly Hall on March 10. The range of her music well demonstrated her versatility. Saint-Saëns' "Rondo Capriccioso" was one of her outstanding numbers. With Charlotte Demuth Williams at the piano a pleasing interpretation of York Bowen's concert suite for violin and piano was given.

Manny Roth, a 16-year-old violinist who has been studying with Luigi von Kunits at the Canadian Academy of Music appeared at Massey Hall on March 11 and delighted the audience with his work. In addition to playing the Beethoven Violin Concerto he led the Academy String Quartet in a movement from a Mozart symphony, conducting in admirable manner. He also led the "God Preserve the Emperor" movement from the Haydn quartet, his associates being Luigi von Kunits, second violin; Alfred Bruce, viola, and George

Bruce, cello. He completed his success by playing a group of short pieces brilliantly.

During the season a series of interesting concerts has been given by J. Campbell McInnes under the head of "Tuesday Nine o'Clocks." The last of these for the season, on March 14, comprised a program of English and French songs. Local musicians took prominent part in the program. In both "The Donkey" and "The Heavenly Bay" by Swinburne, the setting was by Leo Smith of Toronto. In the final group, Bliss Carman's "Songs from Sappho," had a musical setting by Ernest MacMillan, and Keats' "To Sleep" was set to music by Healey Willan. One of the outstanding numbers of the program was Paul Verlaine's "En Sour-dine," which Mr. McInnes sang to three different settings. Reginald Stewart proved an admirable accompanist.

Mr. Campbell McInnes addressed the Public School Principals' Association on March 9, on "Britain's Musical Heritage." He pointed to the English folk song as the basis of many of the greatest compositions and emphasized the need of definite steps being taken to bring a more intelligent appreciation of music into the schools of the country.

Owing to the illness of Sir John Eaton, the Quintile-Mason concert that was to have been given at Massey Hall on March 14 was cancelled. The entertainment was under the patronage of Lady Eaton.

At the concert in High Park Methodist Church on March 13 under the Star Good Music Series, the Canadian Academy String Quartet under Luigi von Kunits delighted the large audience that attended. The Beethoven Concerto for violin and orchestra with Manny Roth as soloist, was an attractive feature. The Mendelssohn Concerto with Castor Davidson as violin soloist was also much appreciated. During the half hour music talk, the audience sang a number of old favorites, with Augustus Bridle at the piano.

SAN CARLO COMPANY HEARD IN EDMONTON

Four Operas, Kathleen Parlow in Recital, and Local Symphony Fill Week

By Mary H. T. Alexander

EDMONTON, March 18.—The visit of the San Carlo Opera Company, which gave four representations, "Madama Butterfly," "Lohengrin," "Martha" and "Carmen," was the event of a crowded week which included as well a fine recital by Kathleen Parlow and the fifth regular concert of the Edmonton Symphony. The San Carlo series, presented under the auspices of the Trans-Canada Theaters, met with the most solid support from Edmonton citizens whose taste for opera has shown a marked increase during the past few years.

Of the repertoire, "Martha" and "Butterfly" proved the most popular, although a very large house greeted the production of "Lohengrin," advertised as being given in English. As it occurred, however, only the rôle of Elsa, interpreted excellently by Bianca Saroya, was sung according to announcement, the other rôles being given in Italian, French and German. Romeo Boscacci sang the title rôle. In "Butterfly" Tamaki Miura was genuinely acclaimed in the name part, giving an interpretation of notable charm and vocal beauty. Anita Klinova sang Suzuki, Mario Valle Sharpless and Alice Homer, Natale Cervi, Joseph Tudisco and Pietro Di Biasi the minor rôles. Giuseppe Agostini as Pinkerton shared in the applause.

In "Martha" Josephine Lucchese, Miss Klinova, Mr. Agostini and Mario Valle as the quartet of lovers gave a performance that was a delight throughout both vocally and dramatically. In "Carmen" Nina Frascani sang the title rôle, with Miss Lucchese as Micaela, Tomassini excellent as Don José and Joseph Royer as Escamillo. Minor rôles in the four operas were excellently interpreted by Mr. Tudisco, Mr. Cervi, Mr. Di Biasi, Manuel Perez, Frances Morosini and Alice Homer. Ernest Knoch conducted the performances with skill, playing his part in a generally high standard of production. It was Edmonton's third "Butter-

fly." Performances were given previously by the Quinlan Opera Company, an English organization, in 1913, and by the San Carlo Company, last year, with Anna Fittiu in the title rôle.

Miss Parlow, who has long been a favorite with local audiences, appeared here under the local management of Will J. Green, in a program which delighted her audience. She was assisted by Theodore Flint as accompanist, who was also heard in several solo numbers. The biggest number of the violinist was the Tchaikovsky Concerto, although the favor of her audience was clearly expressed for Rimsky-Korsakoff's "Hymn to the Sun," Achron's "A Hebrew Prayer," and a Paganini Caprice arranged by Kreisler. Other numbers, delightfully played, were Schumann's "Bird as Prophet," transcribed for violin; a Wieniawski Polonaise; the Ballet Music from Schubert's "Rosamunde," and Chopin's E Flat Nocturne.

The impression created by Mr. Flint was highly favorable in a group which included a Sibelius Romance, a Debussy Prelude and a Sinding Lullaby, the last given as an encore.

Miss Parlow is a native of this province, having been born at Calgary, and is invariably fêted on her visits here. On this occasion she was the guest at a large luncheon given in her honor by the combined Women's Canadian and Music Clubs of Edmonton. R. H. Breth, lieutenant-governor of Alberta, presided and made a short address. After the concert Miss Parlow, accompanied by her mother and Mr. Flint, left for Vancouver to embark shortly on an extended tour of the Orient.

Bangor Cast Performs Operetta for Charities

BANGOR, ME., March 18.—Under the auspices of the Schumann Club, "The Japanese Girl," an operetta, was performed for local charities in excellent fashion under the direction of Allan R. Haycock. In the cast were Mrs. Linwood Jones, Elice Drew, Mrs. George Clark, Charlotte Drummond, Mary Hayford, Evangeline Perkins, Mrs. George T. Bowden, Faith Donovan, Pearl Banks, Barbara Jacques, Ida Drummond, Josephine Wiggins, Jessie Hyler, Hester Donovan, Lulu Sylvester, Alice Dunning, Anetta Doe, Lydia Adams and Bessie Spear. Pullen's Orchestra accompanied the orchestra, with Mrs. Dorothy D.

Hicks at the piano. The parts were all admirably sustained, and the ensemble was excellent. Mr. Haycock is to be congratulated on the performance, which was entirely in his hands. The committee in charge of the affair included Mrs. Thomas G. Donovan, Mrs. Henry F. Drummond, Mrs. Frederick W. Jacques, Josephine Wiggins, Mrs. George T. Clark, Mrs. Ernest Sylvester and Roy Coffin.

JUNE L. BRIGHT.

CALGARY HEARS KRAMER WORK PLAYED BY PARLOW

Symphonic Rhapsody Included in Program—San Carlo Company's Visit

CALGARY, CAN., March 15.—Kathleen Parlow, violinist, who is a native of Calgary, gave a recital in the Grand Theater on the afternoon of March 7, before a large audience. Miss Parlow played with her usual brilliancy a very interesting program, including the Symphonic Rhapsody in F Minor by A. Walter Kramer, a work which the composer dedicated to Miss Parlow. The Allegro Moderato from Tchaikovsky's Concerto in D was well received. The recital throughout was characterized by artistry and technical skill. Theodore Flint was a superb accompanist.

The San Carlo Opera Company was heard in performances at the Grand Theater on March 6, 7 and 8. For "Lohengrin," announced for Monday, owing to the illness of one of the principals, "The Jewels of the Madonna" was substituted. On the following day "Madama Butterfly," with Tamaki Miura in the leading rôle, was greeted by a full house. A Wednesday matinée performance of Flotow's "Marta" was given to a fair house, and in the evening "Trovatore" was given a fine performance before a theater that was well filled. Ernest Knoch proved a brilliant conductor, throughout the series, several times receiving ovations.

CLIFFORD HIGGIN.

ARTISTS IN HARTFORD

Josef Hofmann and Earle Tuckerman Welcomed in Recitals

HARTFORD, CONN., March 18.—Despite one of the worst rain and wind storms of the season, a large audience gathered on March 7 in Foot-Guard Hall to hear Josef Hofmann in recital. Numbers of Bach, Beethoven, Chopin, Dillon, Dvorsky and others were on the program, and the audience refused to leave until two extra solos had been added. This concert, under the management of George F. Kelley, was one of the World Famous Artists Series.

Earle Tuckerman, baritone, appeared here in recital on March 6, before the Hartford Women's Club, and was warmly applauded for his artistic singing. About 400 members and friends were present. Ned Hart of New York assisted at the piano.

THOMAS E. COUCH.

Trio and Soloist Give Norwich Concert

NORWICH, CONN., March 18.—The Webster-Brooks Trio and Raymond Simonds, tenor, were heard in a joint concert given under the auspices of the Faith Trumbull Chapter, D. A. R., before an audience of several hundred persons. The members of the Trio are Cora Gooch Brooks, pianist; Walter Loud, violinist, and Carl Webster, cellist.

C. T. WHITNEY.

BRIDGEPORT, CONN.—Indian and negro music was the subject of an interesting program, comprising piano, violin and vocal solos and quartet and trio numbers, given by members of the Wednesday Afternoon Musical Club at the home of Susan Hawley Davis. The members heard in solo numbers were Mrs. Lucien T. Warner, Eleanor Lines Powell, Arline Lederer, Mrs. Herbert Strout, Dorothy Smith, Mary Foulds, Mrs. Louis Snyder and Mrs. Frederick Silliman. Edith Proudman and Alice Lyon Rodgers gave a piano duet; Mrs. Frederick Grannis, Mrs. Francis Munich, Mrs. Clarence Hayes and Grace Lake composed the quartet, and the first three of this group gave the trio number. The accompanists were Bessie Harlow, Mary L. Peck, Mrs. Howard Speer and Mrs. Hal T. Kearns. Under the direction of Paul Schubert, the choir of St. Paul's Lutheran Church gave a musicale at the Barnum Recreation Center.

MONTREAL GREET'S LEADING ARTISTS

Clara Butt and Rumford Head List of Events—Many Recitals

By Harcourt Farmer

MONTREAL, CAN., March 16.—Dame Clara Butt and Kennerly Rumford were welcomed enthusiastically at the St. Denis Theater on March 10. The solos by Daniel Melsa, violinist, added materially to the interest of the program. Grace Torrens was accompanist. The concert was given under the direction of J. A. Gauvin, who also arranged the artists' dates in Ottawa, Kingston, and Toronto.

Sergei Rachmaninoff was heard in recital in His Majesty's Theater recently, when the Liszt Tarentelle and two "Fairy Tales" by Medtner, and the pianist's own best known Prelude were among the most popular numbers. The concert was managed by Louis H. Bourdon.

A joint song and violin recital was given by Roger Lariviere, boy soprano, assisted by Lucien Martin, in the Windsor Hall on March 9. Lariviere, who is twelve, has a voice that shows remarkable flexibility and coloring, and is used with skill. Mr. Martin played with impressive skill. There was a very large attendance and encores were liberally given.

A successful recital was recently given in St. Andrew's Presbyterian Church, Lachine, by Mrs. Rupert Howard, contralto; Frances Smart, soprano; Ernest F. Kerr, organist, and the Van der Haghe Duo.

A piano recital by Leo Pol-Morin, Canadian pianist, who has recently returned from study in Europe, was given in the Windsor Hall on March 6. The artist's work was brilliant.

Under the direction of Jacob Rosmarin, a concert of religious music was given recently in the B'Nai Synagogue. The musical arrangements were in the hands of a capable committee, and the concert-service was most successful.

The McGill University Conservatory gave a students' orchestral concert on March 2. Good work was contributed by the soloists, Hazel Hoffman, Sylvia Bramson, Muriel Anderson and Harry Ballon. Dr. H. C. Perrin is the general director of the Conservatory.

In conjunction with Harcourt Farmer's seventh annual dramatic recital, given in the Victoria Hall on March 7, a group of numbers was sung by Martin Adcock, baritone. F. H. Blair was an excellent accompanist. The audience was large and cordial.

Pianists in New Haven Recital

NEW HAVEN, CONN., March 18.—The recital by Stanley Knight and Ellsworth Grumman, for two pianos, given the previous week, was repeated with success a few evenings in Sprague Hall. The works given were by Schumann, Tailleferre and Schmitt and other composers.

A. T.

DERRY, N. H.—Annie Gillis Cheever, soprano soloist of the Franklin Street Congregational Church, Manchester, was heard as soloist at the Baptist Church here in a program arranged by Mrs. A. B. Pillsbury. Certrude Tingle was the soloist at a recent meeting of the Derry Women's Club at Adams' Memorial Hall.

NASHUA, N. H.—Roswell Sadd, baritone, recently appeared as soloist at the Baptist Church, and on the same occasion Herbert L. Fancy played several cornet solos. A musical program at the First Congregational Church was recently given by Mrs. Perkins and Mr. Drew of Lowell.

DERRY, N. H.—In a program of Italian music, given by the Concord Music Club at the Memorial Parish House in this city, those who took part were: Mrs. Edward K. Woodworth, who read a paper; Marjorie P. Rowell, Florence P. Newell, Josephine J. Rolfe, Gladys Fogg-Benedict, Grace C. Brown, Cecil J. Wilcox, Ruth May, Harold M. Dearborn, Henry H. Gorrell, Ruth Bailey and Hilda Bachau. The accompanists were Milo Benedict and Grace C. Brown. The program was arranged by Mrs. Rolfe and Miss Newell.

AMERICAN NOVELTY HEARD IN ST. PAUL

Symphony by Kurt Atterberg
Produced—Lhevinne and
Grainger Soloists

By Florence L. C. Briggs

ST. PAUL, MINN. March 18.—The first American performance of Kurt Atterberg's Third Symphony, Op. 10, was the feature of the thirteenth concert of the season given by the Minneapolis Symphony, Emil Oberhoffer conducting. The work bears the title, "Ocean Symphony: West Coast Pictures." Musically interesting and graphically descriptive, it was marked by beauty in theme and treatment, and its portrayal of Nature's moods was delicately differentiated in the sympathetic reading of Mr. Oberhoffer. The audience was thoroughly responsive. Mozart's Serenade, "Eine Kleine Nachtmusik," for String Orchestra preceded the symphony. In the second part of the program Josef Lhevinne was the soloist in a performance of Tchaikovsky's B Flat Minor Concerto and solo encore numbers demanded by a clamorous audience.

Percy Grainger was soloist with the Winnipeg Male Voice Choir, Hugh C. M. Ross, conductor, at its concert given in the Auditorium on March 14. The organization of sixty-five male voices sang with sonority, balance and good diction. The compositions were for the most part by English and American composers. Encores were frequent. The Canadian choir was welcomed to the city by Mayor Hodgson's proclamation, and by various civic and musical organizations. Mr. Grainger delivered an after-dinner talk as guest of honor of the St. Paul Music Association. The session was arranged by President George H. Fairclough and Mrs. C. A. Guyer, chairman of the entertainment committee.

Artists Visit Vassar

POUGHKEEPSIE, N. Y., March 18.—Two concerts of much interest were given in Poughkeepsie on March 8, when Harold Bauer played at Vassar College and Olive Nevin and Harold Vincent Milligan gave a lecture-recital on "Three Centuries of American Music" at Vassar Institute, under the auspices of the Dutchess County Musical Association. Mr. Bauer was greeted with a capacity audience, and marked enthusiasm was shown. His program offered Bach's Partita in B Flat, followed by Schumann's Fantasia and smaller numbers by Brahms, Ravel, Debussy and Chopin. Mrs. E. H. GEER.

Kilbourn Quartet Inaugurates Chamber Music Series in Rochester

ROCHESTER, March 18.—The first recital in the chamber music series to be given at Kilbourn Hall was presented on March 10 by the Kilbourn Quartet, consisting of Arthur Hartmann, first violin; Gerald Kunz, second violin; Samuel Belov, viola, and Gerald Mass, cellist. These men, who have been playing together for about two years, gave decided satisfaction, their ensemble playing being notable for its fine unity. The audience which filled the hall, expressed great enthusiasm. MARY E. WILL.

Patton Re-engaged for Elizabeth

ELIZABETH, N. J., March 18.—As a result of his appearance with the local branch of the New York Oratorio Society in the Verdi Requiem last May, Fred Patton, bass-baritone, has been re-engaged for a performance of the Bach "St. Matthew Passion" on April 4. Mr. Patton will sing the words of Jesus.

Appear in Adrian Artists' Course

ADRIAN, MICH., March 18.—Robert J. McCandless, baritone, appeared in the fifth recital of the Artists' Course at Adrian College, singing the Prologue to "Pagliacci"; "Vision Fugitive," from "Herodiade," and many miscellaneous numbers. Ava Comin was the accompanist. James Spencer played a group of organ solos.

Tri-City Symphony Ends Season

DAVENPORT, IOWA, March 18.—Enthusiastic audiences manifested their pleasure at the final pair of concerts given by the Tri-City Symphony. The orchestra appeared on March 12 at the Davenport Coliseum, and on the following eve-

ning at the Augustana College Gymnasium, Rock Island, and revealed its skill in works by Dvorak, Grieg, Wagner and Hosmer. Solos were featured on the program. Arthur Petersen, cellist, played with the orchestra, played Bruch's "Kol Nidrei" and a Gavotte by Sebastian Lee. Mae Chambers of Davenport, coloratura soprano, manifested her gifts in the "Bell Song" from "Lakmé" and in the "Maids of Cadiz." A great ovation for Ludwig Becker, conductor of the orchestra, followed the two programs. A tea was given by the board and directors of the symphony association on Sunday afternoon at the Music Center in Davenport, when Mr. Becker was warmly congratulated upon his work. ADDIE MAY SWAN.

COURBOIN IN PEORIA

Rossini's "Stabat Mater" Given by Club
—Other Concerts

PEORIA, ILL., March 18.—Charles N. Courboin, Belgian organist, was heard in recital recently at the Congregational Church under the auspices of the Arcadia Avenue Presbyterian Church. The occasion marked Mr. Courboin's second appearance in Peoria, and a very large audience had gathered to hear him. The concert was part of a plan for the sponsoring of organ music, one of the efforts of music organizations of the city in the last two years. The program included Mendelssohn's Sonata, No. 6, a Serenade by Rachmaninoff; a Fantasia and Fugue in G Minor by Bach; a Saint-Saëns Prelude; Maitland's "Concert Overture"; Widor's "Pastorale" and Russell's "Bell's of St. Anne de Beaupre." The performance held the entire attention of the audience.

Rossini's "Stabat Mater" was sung by the Amateur Musical Club at the Central Christian Church on the evening of March 10. The mixed chorus of some two hundred voices, conducted by Mrs. Thomas Smith, achieved a marked success in the work. The soloists were Jane Kimball Woodman, soprano; Reeda Circle Crutchfield, contralto; Bruce Metcalf, tenor, and Irwin Arende, baritone. Their artistic work added much to the success of the performance. On the same program Lois Baptiste Harsch, local pianist and winner of the state contest in the National Federation of Music Clubs' competition a few years ago, played a group in finished style. Vera Verbarg-Kramm, violinist, accompanied by Mrs. Steinhart, played the "Carmen" Fantasie of Bizet-Hubay.

Three local musicians were presented in concert at the Universal Church on March 10. Ruby Evans Parrett, soprano; Mrs. Carl Block, violinist, and Claudia Burkhalter, pianist, who gave a very artistic and enjoyable program. A cantata, "Queen Esther" was presented by the choir of the Christian Church recently. Under the leadership of James P. Lacey and Mrs. D. C. Chaffee, the work was given worthily before an audience which almost filled the church. The soloists, who did excellent work, were Mabel Coupland, contralto; Laura Schroeder, soprano; Nicholas Johnson, tenor and D. C. Chaffee, baritone. H. H. MILLS.

Choir, Orchestra and Trio Attract Worcester Audience

WORCESTER, MASS., March 18.—A concert of much interest was given March 9 in Mechanics' Hall by the Worcester Male Chorus, of which Ernest Francke is conductor. The Northland Trio of Chicago and the Worcester High School of Commerce Orchestra were the assisting forces. The large audience demanded many encores. The trio, comprising Rose Pearson-Burgeson, soprano; Mary Peterson, mezzo-soprano, and Signe Mortenson, contralto, was heard for the first time in New England, and sang with vocal skill and intelligence. Creditable work was also done by the High School Orchestra, Elsa Nordstrom, conductor. The chorus, one of recent organization, is a consolidation of the Scandinavian singers in Worcester, and its work gives much promise. The conductor is untiring in his efforts for the organization. MRS. C. E. MORTON

Heifetz Pays First Visit to Columbus, Ohio

COLUMBUS, OHIO, March 18.—The recital by Jascha Heifetz on March 10 attracted a capacity audience to Memorial Hall, where he was presented by the Women's Music Club. The stage was covered with chairs, and all available space was sold. This was the first time Heifetz played to a Columbus audience,

OBERHOFFER GIVEN LEAVE OF ABSENCE

Minneapolis Conductor to
Take Year Off—Three Pian-
ists Heard During Week

By Florence L. C. Briggs

MINNEAPOLIS, March 18.—Emil Oberhoffer, founder and conductor of the Minneapolis Symphony, has been given a year's leave of absence, to become effective at the close of the current season, his nineteenth in continuous service with the orchestra. To Mr. Oberhoffer is due in large measure the credit for the progress which the orchestra has made and which has made of this city an important music center.

Three visiting pianists lent distinction to the past week. Myra Hess, as soloist at the popular program of the Minneapolis Symphony on Sunday afternoon, contributed materially to the pleasure of a large audience. In the Second Concerto of Rachmaninoff, she demonstrated the splendid qualities of her art. A movement from a sonata of Scarlatti and a composition by Albeniz, added as encores, further showed the charm of her playing. Mr. Oberhoffer conducted the symphony in Tchaikovsky's Fantasy-Overture to "Romeo and Juliet," two intermezzos from "The Jewels of Ma-

and he had an enthusiastic welcome. His program included the Bruch Concerto in G Minor, Saint-Saëns' Rondo Capriccioso, Lenski's Air from Tchaikovsky's "Eugene Onegin," Reiss' "Perpetuum Mobile," and other numbers; and there were several encores. Samuel Chotzinoff was an excellent accompanist. HELEN S. FAIRBANKS.

Rhoda Mintz Sings in Paterson, N. J.

PATERSON, N. J., March 18.—Rhoda Mintz, dramatic soprano and assistant voice-teacher to Lazar S. Samoiloff of New York, recently opened a studio here. She sang with marked success as assisting-artist with the Sinsheimer String Quartet for the Women's Club recently. Mrs. Mintz disclosed a voice of beautiful quality under excellent control and was obliged to respond with several encores. On the evening of March 10 Mrs. Mintz sang for the Friday Afternoon Music Club at a concert for the benefit of the Y. W. C. A., again displaying her vocal and artistic gifts to the delight of a large audience. A. C.

Pittsburgh Children to Take Part in May Festival

PITTSBURGH, PA., March 18.—The annual music festival of Pittsburgh school children has been announced for May 12, afternoon and evening, in Exposition Hall, at which time it is expected to complete the fund for the proposed organ in Schenley high school. More than 1200 children are expected to participate. Original melodies by the children, submitted in competition, will be sung by elementary pupils during the afternoon.

Minnie Carey Stine Sings in Camden, N. J.

CAMDEN, N. J., March 18.—Minnie Carey Stine, contralto, was soloist recently with the Lapitino Quartet, at a concert given in the Y. M. C. A. for the benefit of the Home for Friendless Children. Miss Stine was received with much applause by a large audience. Her first number, "My Heart at thy Sweet Voice," from "Samson and Delilah" was admirably sung and in a group of shorter numbers, Miss Stine displayed admirable artistry. She was compelled to give several encores after her song group.

Jascha Heifetz Plays to Large Audience in Kansas City

KANSAS CITY, MO., March 18.—Jascha Heifetz was heard in a violin recital at the Shubert Theater on March 14, before a large audience, in the eighth of the Fritschy concert series. The program comprised Bruch's G Minor Concerto; Saint-Saëns' "Rondo Capriccioso"; the Sarasate Introduction and Tarentelle, and numbers by Gluck, Chopin-Auer, Brahms, Tchaikovsky and Granados. The art of Mr. Heifetz brought much applause. The accompanist was Samuel Chotzinoff. BLANCHE LEDERMAN.

donna" and the finale to Wagner's "Rheingold," impressively played.

Josef Lhevinne was the soloist at the concert on Friday evening, in the First Concerto of Tchaikovsky, and played with a quality which was appreciated by the audience.

Mildred Langtry, contralto, was the soloist with the orchestra at a popular concert on March 5, with Mr. Oberhoffer conducting.

Percy Grainger's appearance here with the Winnipeg Male Choir was in the capacity of composer as well as pianist. His numbers included the Bach-Busoni Prelude and D Minor Fugue; "The Joyful Home Coming" of Balfour Gardiner; Carpenter's "Tango Americaine," Guion's "Turkey in the Straw," and his own arrangement of Stanford's "Leprechaun's Dance." Besides this Mr. Grainger gave his own "Tribute to Foster" and "Shepherd's Hey." Under the leadership of H. C. M. Ross, the choir did effective work in Maunders' "Border Ballad" and works of Elgar, Bainton, Nicode and others, as well as Mr. Grainger's "Dollar and a Half a Day" and "Anchor Song," both written and dedicated to the Winnipeg Choir.

Sophie Braslau and Allen McQuhae recently gave a joint recital under the auspices of the Thursday Musical before an audience which proved so enthusiastic that it brought return engagements for both artists.

EVENTS IN RICHMOND, IND.

Czerwonky Appears with Symphony— High School Orchestra Plays

RICHMOND, IND., March 20.—Richard Czerwonky, violinist, appeared as soloist with the Richmond Symphony at its recent concert in the Coliseum, and was greeted with pronounced enthusiasm. J. E. Maddy conducted the Symphony in one of the most finished performances it has given.

Clara Igleman, who impersonated Maid Marian last year in a production of "Robin Hood," was the soloist at the fifth concert of the Richmond High School Orchestra in the High School Auditorium on March 2, and was repeatedly recalled. The orchestra, conducted by J. E. Maddy, played the "Peer Gynt" Suite, a movement from Tchaikovsky's Fifth Symphony, his "Nutcracker" Suite, and other numbers.

This orchestra is to play at Nashville during the National Convention of Music Supervisors this month, and its expenses have been raised by subscriptions from the citizens of Richmond and receipts from concerts given by the players themselves.

Local amateurs recently presented "The Country Club Follies," the book and music of which were written by Frank Holland, local theatrical manager, who conducted the performances, the first of which was given at the Country Club and the second at a local theater on the following night. Maxime Noblett, who appeared in one of the leading rôles, charmed her audiences by her youthful beauty and the fresh quality of her soprano voice. Mrs. Byram Robbins scored one of the successes of the production by her singing of "I'm a Poor Unhappy Maid." Others who took part were Fred Lemon, Huston Marlett, Paul Price, Juliet Nusbaum, Mrs. Frank Drutt, Emmeline Land, Mary Jones, Rhea Crandall, Jean Shiveley, Corinne Nusbaum, Evelyn Carr, Ellen Bartel, Billy Bethard and Jean Thompson. The last two are children under five years of age. "The Revue of the Nations," in which a number of girls, beautifully costumed, symbolized the various nationalities in songs and dances, was a feature of the production. The houses were packed at both performances. E. G. WHITE.

Recital in Jersey City

JERSEY CITY, March 18.—An attractive program was presented at the First Congregational Church on March 13, by Goldina de Wolf Lewis, soprano; Neira Riegger, contralto; Charles Hatcher, tenor; Lionel Storr, baritone, and James O'Connor, pianist. Miss Lewis' numbers included "Ritorna Vincitor" from "Aida," and compositions by Rachmaninoff and LaForge, and she joined with the quartet in Lehman's "Come, Lassies and Lads" and the "Rigoletto" Quartet, also in a duet with Miss Riegger, "Every Flower" from "Madama Butterfly." Mr. Storr sang Verdi's "Il lacerato spirito" and a group by Keel and Sieveking. Miss Lewis, Mr. Storr and the others on the program gave a balanced and altogether satisfactory evening of music.

VALKYRIES RIDE TO PHILADELPHIA

Wagner Work Heard Locally
for First Time Since War
—Orchestra Plays

By H. T. Craven

PHILADELPHIA, March 20.—Richard Wagner must be listed among the war-sufferers. Relief measures as administered by Giulio Gatti-Casazza are unquestionably well-intentioned, but the work of reparation is as yet far from finished. Obstacles in the way of artistic compensation were unhappily apparent in the performance of "Die Walküre" given by the Metropolitan Company in the Academy of Music on Tuesday evening.

The havoc played by the disorganization of Wagnerian contingent of the troupe had previously been manifested in the revivals of "Lohengrin" and "Tristan und Isolde." The damage, however, was still more conspicuous in the first "Ring" music drama to undergo resuscitation in this city since America's entrance into the world conflict.

The performance, which inspired delight as recognition of masterwork, awakened memories of traditions and achievements, which, in the main were but imperfectly echoed. Of all the interpreters on Tuesday, Florence Easton came closest to establishing a link with the cherished past. Her *Sieglinde* was an exquisite conception, passionate, tender, vital, gratifying to ear and eye. The elusive and perhaps fast-fading Wagnerian traditions were obviously firmly implanted in the artistic consciousness of this sterling soprano. With Jeanne Gordon, whose *Fricka* was a stately accomplishment, vocally and histrionically, she carried off the signal honors of an otherwise uneven presentation.

The *Brünnhilde* of Julia Claussen had epic nobility, but the high notes of the Valkyrie were plainly beyond the reach of this venturesome contralto. In spite of the reputation gained by Margaret Matzenauer in this rôle some years ago,

the custom of assigning *Brünnhilde* to contraltos is not to be commended.

Johannes Sembach was an uncertain *Siegmund*. Fortunately his performance improved as the opera proceeded. The *Wotan* of Clarence Whitehill is invariably a portrait of distinction, and he was a noble figure in the Incantation scene. Vocally, however, he was not at his best. William Gustafson, perhaps suffering from a cold, was an almost toneless *Hunding*. The eight *Valkyries*, impersonated by Marie Sundelius, Marie Tiffany, Alice Miriam, Flora Perini, Henrietta Wakefield, Grace Anthony and Kathleen Howard very nearly came to grief in their concerted number. Artur Bodanzky conducted in rather breathless style, especially in the first act, which was taken at an abnormally swift pace.

The settings were ruthlessly conventionalized and distressingly meager, with a "twopenny" illumination in the fire scene, imposing scant demand upon the courage of a promised hero. As with several other works at the Metropolitan "Die Walküre" is in need of re-staging. Something of the art lavished on "Don Carlos," "Ernani" and "Loreley" could be profitably expended on the "Ring."

Michel Penha, the authoritative first cellist of the Philadelphia Orchestra, was the soloist at the concerts given by this organization under the baton of Leopold Stokowski in the Academy on Friday afternoon and Saturday night.

One of the most interesting as well as difficult works ever written for Mr. Penha's chosen instrument, the Dvorak Concerto, was interpreted with telling artistic assurance. The soloist's methods are the reverse of spectacular, a condition which lent especial charm and conviction to his handling of the trying technical passages devised by Hans Wihan and Alwin Schroeder, who were consulted by Dvorak in the composition of the piece. As presented by Mr. Penha, these bravura finishings were not mere *hors d'oeuvres*, but integral parts of a melodious score.

Mr. Stokowski submitted a somewhat emotional, and yet inspiring, reading of the majestic C Minor Symphony of Brahms, and closed the program with a ringing proclamation of Tchaikovsky's familiar "Marche Slave."

and Presbyterian Church under the direction of N. Lindsay Norden, organist. The series began on March 12, and Mr. Norden is having the aid of Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra, on March 19 and 26 and April 2, 9 and 16, when the programs will take up, respectively, church music of the great symphonists, request numbers, the life of Christ in sacred song, and Easter music.

Philadelphians Hear Kazze Pupil

PHILADELPHIA, March 18.—Another musicale was given by Louis Kazze, pianist, on the evening of March 12. The occasion marked the début of Helen Publicker, a young pupil of Mr. Kazze. The other artists were Bertha Levin, contralto, and Jacob Tofsky, violinist. Mr. Kazze gave a lecture-recital on "Form" at the University of Pennsylvania on March 17. Another of his engagements is for a talk on "Music Appreciation" at the Hawthorne School.

Newark Contemporary Club Works Actively in Cause of Music

NEWARK, N. J., March 20.—A real contribution to the spread of musical appreciation in this city has been made by the music department of the Contemporary Club this season. Under the chairmanship of Mrs. I. Harry Ogden, this department has presented five programs, each a combination of descriptive and musical performances, developing some particular topic in the history of music. Members of the music committee, as well as others, have contributed their talent, and the fee for the five concerts was made so small as to be purely nominal. The subjects covered included "Music in America and American Composers," "Peer Gynt," "Stories of Opera and Opera Singers," "Music for String Instruments," and "Current Events of Musical Interest." The papers which were prepared and read by members of the club included such topics as the history of music in America, the evolution of the piano, the history of the opera, the history of string instruments, modern music and

composers, and the story of song. The compositions performed embraced a wide range of styles and periods, including such composers as Debussy, Saint-Saëns, Arensky, Sibelius, Haydn, Godard, Schumann, Grieg, Cadman and MacDowell.

PHILIP GORDON.

NEW MANCHESTER CLUB TO JOIN FEDERATION

Henry Gideon Gives Lecture on Church Music, Assisted by Local Quartet

MANCHESTER, N. H., March 18.—The Chaminade Club, recently organized, voted at a recent meeting to join the New Hampshire Federation of Music Clubs, and its constitution and by-laws were read and accepted. The meeting, held at the home of Charlotte Parker, secretary of the club, was presided over by Mrs. Thomas F. Thorpe. The program was arranged by Maude Brown, assistant supervisor of music in the public schools. A musical program of especial interest was presented by Mrs. Thorpe, Mrs. Thomas J. Horner, Mrs. Hal Eaton, Maude Brown, Charlotte Parker, Mary Connolly, Claire Felch, Miriam Franks and Mrs. Proctor Hoitt.

A lecture-recital on the subject of "Worship Music" was given by Henry Gideon, organist of the Temple Israel, Boston, and Mrs. Gideon, assisted by the Gloria Quartet, recently at the Manchester Institute of Arts and Sciences, before a large audience. The quartet comprising Lora May Lambert, soprano; Gertrude Tingley, contralto; Joseph F. Lautner, tenor, and Wellington Smith, baritone, sang excellently. Mr. Gideon's lecture included a brief survey of Semitic music, including traditional Synagogue melodies, and of the music of the Catholic, Lutheran, Russian and Ethical churches.

The Young Men's Hebrew Association Hall was taxed to capacity recently when a concert was given under the auspices of the Y. W. H. A. Jewish folk-songs were sung by Maurice Clark of New York, with Garson Rosenblum as accompanist. The committee which arranged the entertainment included: Ruth Stahl, Dorothy Seltzer, Mrs. Nathan Eckman, Mrs. M. H. Reese, Beatrice Goldberg and Mrs. Clara Challent.

MRS. F. M. FRISSELLE.

KREISLER PLAYS IN UTICA

Hans Barth and Ethel Rust-Mellor Heard with Music Clubs

UTICA, N. Y., March 20.—Fritz Kreisler enthralled an audience of 2000 persons at the Park Theater last week in a recital, given under the auspices of the Utica Bureau of Music Education. School children occupied seats on the stage, and all available space in the theater was occupied. The program was a typical one and included many of the artist's favorites, which were enthusiastically received. Carl Lamson was at the piano.

At the recent concert given by the music clubs of the Utica Free Academy, Hans Barth, pianist, and Ethel Rust-Mellor, soprano, who were in the city for a previous recital, were the soloists. The program was given at the Hotel Utica, and the proceeds of the entertainment will go toward buying more instruments for the public school orchestras. Those in charge of the affair were Mrs. Bertha Deane Hughes, Charlotte Alderwick and Harriet Puffer.

A music memory contest was recently held at the Utica Free Academy and the prize of \$25 was divided evenly among four students. The winners and the schools they represented were Owen Williams, Kernan School; Herman Scholl, Kernan School; Mildred Philpott, Academy Grades, and Julia De Rosa, Union Street School.

Mme. Anna E. Zeigler, director of the Zeigler Institute, New York, has been secured as the musical adjudicator of the all-women's Eisteddfod, to be held May 9 and 10 by the St. David's Women's Club.

ARTHUR E. PFLANZ.

Schofield Sings at Bradford College

HAVERHILL, MASS., March 11.—Edgar Schofield, baritone, was heard in recital at Bradford College, on March 8, assisted by Lee Cronican as pianist and accompanist. Mr. Schofield offered "Vision Fugitive," from "Hérodiade," and songs by Fourdrain, de Coudray, Flégier and d'Ambrosio. Mr. Cronican was much applauded in a group of Chopin numbers.

DETROITERS HAIL DUX AND IVOGÜN

Singers, Pianist, and Symphony Furnish Attractive Music for the Week

By Mabel McDonough Furney

DETROIT, March 18.—Claire Dux, who had not previously appeared here, was the soloist with the Detroit Symphony last week and proved to be one of the most polished, intelligent artists ever heard here. The rich, warm quality and youthful freshness of her voice made two Mozart arias, one from "Il Re Pastore" and the other from "The Marriage of Figaro," vocal gems that were well nigh perfect. Four Strauss songs were delivered with rare discernment and the utmost technical finish. Ossip Gabrilowitsch and his players gave a performance of the Schumann's Symphony in B that was, indeed, memorable. The audience was vehement in its approval, and Mr. Gabrilowitsch added the "Roman Carnival" by Berlioz. Victor Kolar led the orchestra in the Debussy Suite, "Iberia" and was vigorously applauded.

Maria Ivogün, a newcomer to Detroit, was the soloist in the closing concert of the Philharmonic-Central Course on March 14, at the Arcadia Auditorium, and was greeted by a full house. One could not fail to be impressed by the youth and clarity of Miss Ivogün's voice, and the ease with which it was used. As a lieder singer, she scored an emphatic success. Two Mendelssohn songs and "Nelken," by Mengelberg, were especially well received. The singer added numerous encores to the program. Of an English group, "A Memory" by Rudolph Ganz, was the outstanding feature, and the audience endeavored to have it repeated. Walter Golde played admirable accompaniments.

The program given by the Detroit Symphony, conducted by Mr. Kolar, and with Bendetson Netzorg as soloist attracted a large audience. Mr. Kolar's reading of the "Scheherazade" Suite of Rimsky-Korsakoff revealed its many beauties and the orchestra responded to his demands with alacrity. The "Carmen" Suite was, perhaps, more popular, and was interpreted with Mr. Kolar's wonted vim and animation. Mr. Netzorg's annual appearance with the orchestra is always awaited with keen interest. His playing at this concert was characterized by discrimination and subtlety of detail that attested his genuine musicianship; and after the Grieg Concerto, he was recalled several times.

The Detroit Symphony gave four public school concerts during the week of March 12, the closing one, on Saturday, featuring Clara Clemens.

Elizabeth Lennox and Fred Patton in Newport News.

NEWPORT NEWS, VA., March 18.—The Peninsula Music Club presented Elizabeth Lennox, contralto, and Fred Patton, baritone, in a joint recital on March 2 at the Academy of Music. Miss Lennox scored in songs by Grieg, Brahms, Martin, Miller, Brewer, Negero, the familiar Handel "Ombra ma fu" and the aria "My Heart at Thy Sweet Voice." Mr. Patton was received with favor in the aria "Eri Tu" from Verdi's "Ballo in Maschera," and songs by Beethoven, Mendelssohn, Schubert, Gounod, Quilter, Moussorgsky, Moss, H. T. Burleigh and Kramer. Edith Henry was the accompanist.

Mrs. Thompson to Continue Pittsburgh Series

PITTSBURGH, PA., March 18.—Roman H. Heyn, who for the past eight years has been guarantor of the Heyn Concerts managed by Edith Taylor Thompson, has retired from that position, and the course will be continued by Mrs. Thompson under the name of the Pittsburgh Concerts. These will open at Carnegie Hall in the fall, and the following bookings have been made: Titta Ruffo, Nov. 2; Erika Morini, Nov. 23; Queena Mario and Vincente Ballester, Dec. 14; Bauer and Casals, Jan. 25. Mrs. Thompson will also organize other concerts, presenting John McCormack and other artists at the Mosque.

PAVLOWA IN PHILADELPHIA

Dancer Acclaimed in Local Farewell Appearance—Flonzaleys in Recital

PHILADELPHIA, March 18.—Outstanding among the artistic events of the week was the local farewell of Anna Pavlowa and her Russian Ballet at a largely-attended concert in the Academy of Music. The program included the delightful "Chopiniana," the "Fairy Tales" ballet and a number of divertissements. Mme. Pavlowa was in most poetic mood in her solo dances and the various ensembles proved pictorial and imaginative. She had a rousing reception.

The Flonzaley Quartet gave the music at last Sunday afternoon's meeting of the Chamber Music Association. The artists' opened with a delicate interpretation of the Hadyn Quartet in E Flat, and ended with the Schumann in A Minor, one of the most popular in quartet literature. The novelty was the slow movement of an interesting work by Georges Enesco, whose symphony has already been heard here. The Adagio proved modern in harmonization and very clever structurally.

A musical program was given under the direction of Nicola A. Montani at the St. Patrick's Day celebration in the Academy of Music. Mr. Montani very skilfully directed a small chorus of picked voices in a number of Irish traditional airs and favorite Irish songs, including "The Meeting of the Waters" and "The Kerry Dance." Jessica Dragonetti, a soprano of genuine talent and a fine voice, a pupil of Catherine Sherwood Montani, proved equal to the vocal and dramatic exactions of the "Vissi d'arte" from "Tosca," and other numbers. Mayme Dwyer, contralto, gave great pleasure in an old County Derry melody, "Would God I Were the Tender Apple Blossom." John P. Weber sang with vigor the "Cielo e Mar" from "Gioconda," and John F. Ambrogi, a tenor with the typical Italian timbre, gave an aria from "Rigoletto."

W. R. MURPHY.

Norden Presents Unusual Series

PHILADELPHIA, March 18.—An unusual series of Sunday evening musical programs is being presented at the Sec-

Oratorio Society Stimulates Progress of Music in New Orleans

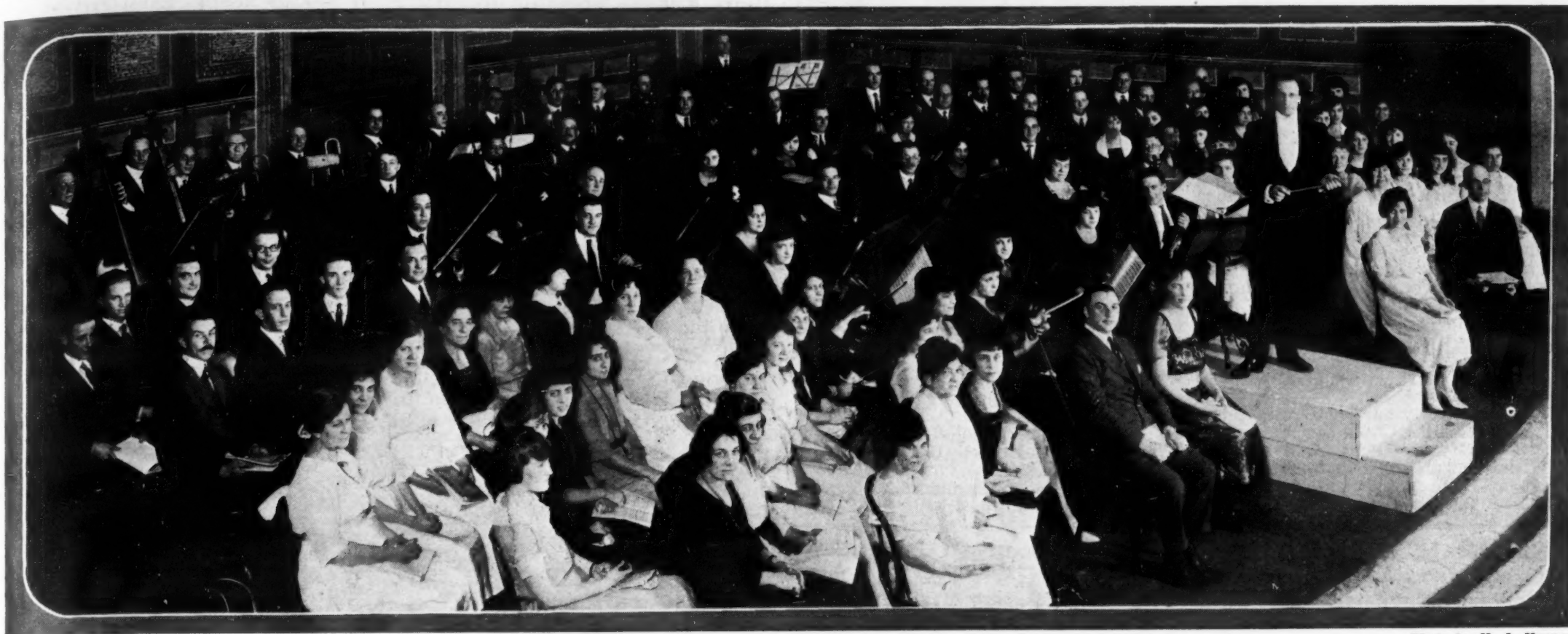


Photo by H. J. Harvey

New Orleans Oratorio Society, Which Under the Conductorship of Ernest E. Schuyten, Has Done Much to Promote the Cause of Music in That City, and Has Rapidly Grown in Popularity As the Result of the Concerts It Has Given During the Two Years of Its Career

NEW ORLEANS, March 18.—The New Orleans Oratorio Society has fulfilled, and will continue to fulfill, an important part in stimulating the advance of music in this center. It has in the course of its career given several excellent concerts, and has become so popular that a larger assembly hall will be necessary to accommodate many who wish to become members.

Its object is purely educational, no

one benefiting personally in any respect, except through the pleasure and education derived from the study of choral music of the highest type. The society was organized as an adjunct of the New Orleans Conservatory in February, 1920, with Theodore Roehl as president, and Ernest E. Schuyten as conductor.

Its first concert was given in May, 1920, when a cantata, "Peace," by E. E. Schuyten, was given by a chorus of fifty voices, with full orchestra, at the Atheneum. The soloists were Mrs. Virginia Schmidt, Marietta Alfonso and Estelle

Engler. The second concert was given in May, 1921, with fifty-five voices, at Jerusalem Temple. A number of oratorio choruses and solos were given and the soloists were Miss Engler and Mr. Roehl.

At the third concert, on Jan. 21, 1922, at the Atheneum, Mendelssohn's "St. Paul," was given with a chorus of eighty-one voices and full orchestra, under the baton of Mr. Schuyten. The soloists were Mrs. Eola Berry Henderson, soprano; Miss Alfonso, contralto; Paul Jacobs, tenor, and Mr. Roehl, bass.

The next concert will be given in May, when Brahms' "Song of Destiny" and music by Bach and choral writers of the fifteenth, sixteenth and seventeenth centuries will form the program.

The present officers of the society are: Ernest E. Schuyten, conductor; Theodore Roehl, president; E. E. de Montluzin, vice-president; G. S. Tucker, secretary; Fred. Maas, treasurer; M. A. Carso, business manager; Mrs. Virginia Schmidt, Mrs. W. B. Gregory and May Collins, members of the executive committee.

HELEN PITKIN SCHERTZ.

ROANOKE HAILS ARTISTS

Zoellner Quartet and Soloists Appear—Church Choir in Cantata

ROANOKE, VA., March 18.—A trio of soloists, heard with the Zoellner Quartet, in a concert given under the auspices of the University Club at the City Auditorium, on March 13, included Frances Ingram, contralto; Louis Kreidler, baritone, and Maurice Dumesnil, pianist. The quartet comprises Antoinette Zoellner and Amandus Zoellner, violinists; Joseph Zoellner, Jr., 'cellist, and Joseph Zoellner, viola. All the artists were very cordially received.

Mauder's "Song of Thanksgiving" was sung by the choir of Christ Episcopal Church, conducted by Gordon H. Baker, at its recital given in the West End Episcopal Church, on March 6. The soloists were: Mrs. John Trout and Mary Kerr, sopranos; Mr. Baker, tenor, and B. F. Phillips, baritone. Blanch Deal was at the organ, several numbers on this instrument opening the program. The offering was devoted to the work of the West End Methodist Church Choir.

A piano recital was given by Louis A. Potter, organist of Calvary Baptist Church, Washington, D. C., at Trinity Methodist Church, on March 3. The program, including works of Beethoven, Schumann, Chopin, Liszt and MacDowell, was a very interesting one.

Edward Morris, a new member of the Music Teachers' Association, played several piano solos at a meeting of the association at the residence of Mrs. N. L. Brophy. Mr. Morris, who has recently joined the local music forces as pianist and teacher, was guest of honor at a reception given at the studio of Everard Calthrop, on March 11.

GORDON H. BAKER.

Engagements Filled by Beatrice MacCue in Miami

MIAMI, FLA., March 18.—During her stay here, Beatrice MacCue, contralto, has fulfilled two engagements in Sunday night concerts at the Flamingo Hotel, and has also sung twice at the White Temple. A meeting of the Pen Women's League at the residence of Mrs. Clarence Busch and a garden party at the home of Mrs. Luden were other occasions of appearances by Miss MacCue. She was heard at a concert at the Gralynn Hotel

on March 5. Among the guests at a tea given for Miss MacCue by Manazucca was Bertha Foster, director of the Miami Conservatory. The contralto was assisting artist with Miss Foster in an organ recital given on March 2.

SCHMULLER IN BETHLEHEM

Steel Company Male Chorus Sings—Women's Club Gives Series

BETHLEHEM, PA., March 18.—Alexander Schmuller, Russian violinist, made an excellent impression recently at a concert in the South Side High School. There was a rather small attendance, owing to the unfavorable industrial conditions which have affected practically all musical events given here in recent seasons. Mr. Schmuller, though suffering from a slight indisposition, lived up to his heralded reputation and made admiring friends of all who heard him. Marcel Van Gool was a pleasing accompanist.

The Women's Club is giving an instructive series of recitals at its clubhouse, including short lectures on musical subjects.

The Bethlehem Steel Company's male Chorus conducted by John T. Watkins of Scranton, recently gave a successful concert in the Kurtz Theater, before an audience estimated at 1300 persons. The chorus will shortly fulfil several concert engagements in Pennsylvania cities.

R. S. SCHAFER.

Leonia Community Chorus Gives Concert

LEONIA, N. J., March 18.—Three soloists aided the Community Chorus in its fourth concert, when Gade's cantata, "The Erl King's Daughter," was the feature of the program. The first half was divided between choral numbers under the direction of Arthur F. A. Witte and solo groups given by May Reddick Prina, soprano, and Knight MacGregor, baritone, who was accompanied by Edna Wallace. Leon C. Klingberg is the official accompanist for the chorus. Besides Mrs. Prina and Mr. MacGregor, the cantata enlisted the services of Ada Weingartner, a mezzo-soprano from the studios of Charles Kitchell of New York. In response to requests, Mrs. Prina used her own "Build Thee More Stately Mansions" as one of her numbers. Another

item of interest was Pearl G. Curran's new song, "A Picture," in one of Mr. MacGregor's groups.

TRENTON CHOIR APPEARS

St. George Glee Club and Soloists Welcomed in Concerts

TRENTON, N. J., March 18.—Conducted by Leonard Moreton, the St. George Glee Club, one of the most prominent male organizations in this city, gave a concert on March 6. Mrs. Theodore Hanson, soprano; Mrs. Harry Ries, contralto; Albert Watts, tenor, and William James, bass, were soloists, and were well received in ensemble and solo numbers. Doris Hanson and Constantine Diamond were accompanists.

Jeanette Wells Urban, soprano; Hazel Bundy Dorey, pianist, and Lulu Sutphin, 'cellist, gave the third recital of their series at the Stacy-Trent recently. The program was devoted to folk and national songs, which were acclaimed by a large audience.

HELEN T. MESSERSCHMITT.

Plan Contest for Fifty Schools in Emmetsburg, Iowa

CHARLES CITY, IOWA, March 13.—At a meeting of the various district musical associations at Emmetsburg, at which Superintendent George Bennett of Rockford was unanimously elected president, tentative plans were made for the first state contest which will be held at Emmetsburg on April 28. Five districts have been organized, and a constitution adopted. The five districts contain approximately fifty schools. All of these will have a chorus at the various district contests. One-half of them have orchestras, and a small percentage have bands that will enter the contest. Each group is graded on the tone quality, technique, character of selection, attack, balance and ensemble.

BELLE CALDWELL.

Auburn Hears Its New Orchestra

AUBURN, N. Y., March 20.—The Community Orchestra, which, as stated in MUSICAL AMERICA on March 11, was organized through the enthusiasm of Peter Kurtz, gave its first public concert at Osborne Hall recently. The orchestra includes players of from sixteen to

sixty years old in the senior section, and boys of from eight to fifteen in the junior; and these forces joined under the baton of Mr. Kurtz in an interesting miscellaneous program which included numbers by Wagner, Czibulka, Andre, Greenwald, Hauser, Schubert and other composers. Violin solos played by Robert MacPhail, Pauline Murray, Dorothy Edwards, Ruth Richards, Mildred Morrow, and Frank Ciesla, added to the interest of the concert.

Bangor Symphony in Young People's Concert

BANGOR, ME., March 18.—One of the largest audiences of the season greeted Conductor Sprague and his orchestra on March 8, in the City Hall, at the fourth Young People's Symphony Concert. Beethoven's First Symphony, Grieg's "Peer Gynt" Suite, Weber's "Euryanthe" Overture, and Karl Komzak's "Maids of Baden" Waltz were played, and the contrasting features of these works were well developed. The solemnity of "Ase's Death" in the Grieg music was broken by the shrill cry of a siren whistle from a passing fire engine, to the amusement of those present. Children of all ages formed an interested portion of the audience.

JUNE L. BRIGHT.

Artists in Nashua Club Program

NASHUA, N. H., March 18.—Theodora Sturkow-Ryder of Chicago, pianist, appeared recently before the Nashua Women's Club with Florette Tessier Desparois, soprano, and Doris White Whitney, 'cellist, in an attractive program, and were received with marked favor. Anna Melendy Saunderson was the accompanist.

MRS. F. M. FRISSELLE.

Baltimore and Ohio Glee Club Sings in Wilmington

WILMINGTON, DEL., March 18.—A concert was given by the Baltimore and Ohio Glee Club of Baltimore in this city, under the auspices of the new Municipal Music Commission, recently. Conducted by Herbert Smock, the club gave a program thoroughly satisfying. The audience, which was large, was very cordial. A notable feature of the program was the singing of Daniel Protheroe's "Night of a Star." Mayor Leroy Harvey has announced the re-engagement of the organization for an early date.

THOMAS HILL.

LOCAL WORKS FILL SEATTLE PROGRAM

Concert Given Under Kiwanis Auspices—Art Society Provides Chamber Music

By David Scheetz Craig

SEATTLE, March 18.—The Kiwanis Club arranged a program of compositions by local composers for March 12, several of the numbers of which showed decided merit and proved worthy of a place in the orchestral repertoire. Claude Madden's *Tone Poem*, "A Southern Garden," was especially excellent. The other composers represented on the program were Harvey J. Woods, Daisy Wood Hildreth, Harold Weeks, Lydia I. Oman, and Albert Hay Malotte.

The last of a series of morning musicales under the auspices of the Seattle Musical Art Society, of which Cecilia Augspurger is the president, was recently given with much success. The series of chamber music programs drew large audiences. At the concluding concert fine interpretations were given of Wolf-Ferrari's *Trio for Piano, Violin and Cello*; Dvorak's *Terzetto for Two Violins and Viola*; and Hadley's *Quintet*,

for piano, two violins, viola and 'cello. The soloists for these various ensemble combinations were Claude Madden and W. R. Hedley, violins; Hellier Collens, viola; George Kirchner, 'cello, and Anna Grant Dall, piano. The Society has already announced another series for next season.

A graduation recital was given by Iris Canfield, 'cellist and pupil of George Kirchner, at the University of Washington, on March 9. The program included the *Saint-Saëns Sonata in C Minor*; and the *Popper Concerto in E Minor*, besides a number of shorter pieces, played with artistry. Rita Medin, soprano, accompanied by Elma Dick, was the assisting soloist. Arville Belstad was accompanist for Miss Canfield.

The Mu Phi Epsilon and Phi Mu Alpha, musical organizations of the University of Washington, gave a program at the Women's University Club on March 10. The participants were Elma Dick and John Hopper, pianists; Helen Harmon, Louise Benton, Beecher Kiefer, and Horace Gilbert, violinists; Joy Fisher and Iris Canfield, 'cellists; and Milford Kingsbury, Katherine Peterson, Clifford Newdall, Don McFarlane and Lois Wiley, singers.

BRASLAU IN SAN DIEGO

Contralto Sings in Amphion Club Series—Artist-Family Heard

SAN DIEGO, CAL., March 18.—Sophie Braslau, contralto, heard in recital in this city on March 6, delighted her large audience by her dramatic art and beauty of tone. The event was one of the Artists' Concerts given by the Amphion Club. The program given by Miss Braslau, many of the numbers of which had to be repeated, included Russian and Hebrew numbers, excellently given, and lighter numbers, of which "My Li'l Batteau" by Strickland was a favorite. Ethel Cave-Cole was an excellent accompanist.

Joseph Farrel, bass; Mrs. Farrel, pianist, and their daughter, a violinist, appeared with Mrs. Rita Reardon, reader, in a recital given at the Civic Auditorium recently, under the auspices of the Parent-Teachers' Association. The program was largely attended and greatly enjoyed. W. F. REYER.

May Peterson Sings in Waxahachie

WAXAHACHIE, TEX., March 18.—A local pianist, Augusta Bates, was accompanist for May Peterson, soprano of the Metropolitan Opera Company, in her recital in the auditorium of Trinity University. Several times Miss Peterson shared with her the applause which rewarded songs by Handel, Salvatore Rosa, Korngold, Mahler, Sigurd Lie, Thrane, Reger, Dalcroze, Ravel and some Americans. The long-sustained final note of "Wi-um," Lieurance's Indian lullaby, was particularly appreciated. Miss Peterson seated herself at the piano to play her own accompaniments in the extras of the later half of her program.

"Werther" in San Francisco

SAN FRANCISCO, March 18.—Massenet's "Werther" was charmingly presented this week at the little French Theater here. Andre Ferrier, who has done much to hold high the torch of French opera and drama in San Francisco, and who is the manager of the French Theater, gave an excellent portrayal of Goethe's hero. Mme. Ferrier sang the rôle of Charlotte in pleasing voice and Mme. Anna Young, reminding one of Alice Nielsen, was Sophie, singing in a flexible lyric soprano. Others in the cast giving good account of themselves in singing and in French diction were Marion Vecki, Jack Hillman, F. H. Ward and M. Prediani.

Denver Municipal Choir Sings Cadman's "Sunset Trail"

DENVER, COL., March 20.—The Municipal Chorus, which has been in existence for five years, and has been financed entirely from city funds, gave a concert at the Municipal Auditorium on March 6, and under the baton of John C. Wilcox, sang with fine quality of tone, delicate shading, promptitude in attack, and power in ensembles. Mr. Wilcox has achieved excellent results in holding this body of singers together for serious choral work. A feature of the program was Cadman's "Sunset Trail," written for and dedicated to Mr. Wilcox and the

chorus. It was sung with admirable force and expression, with Everett Foster as soloist. Challenor's "Psalm of Life" was also in the choral program.

The Denver Teachers' Chorus sang Bliss' "A Midsummer Night," Ethel Combs, soprano, and Elizabeth N. Towle, contralto, being the soloists. This chorus also appeared with credit, though at the last moment W. A. White, its conductor, had to retire through illness, and his place was taken by Eva McKelvey, president of the club. The "Lucia" Sextet was sung by Bella Morse, soprano; Shella Fryer, contralto; Horace Wells and Wheeler Wilson, tenors; Everett Foster, baritone, and Alexander Grant, bass-baritone. Anna B. Gilbert and Pauline Harper were pianists for the choirs. The concert was given for the benefit of the Denver Community Service Bureau.

Hold First Music Week in Yakima, Wash.

YAKIMA, WASH., March 17.—In accordance with the proclamation of Mayor Rovig, this city celebrated its first music week Feb. 26 to March 4, with the slogan, "Give More Thought to Music." The event was under the auspices of Yakima Community Service which had the assistance of L. S. Pilcher, special musical organizer from the headquarters of Community Service. The chairman of the music week committee was Orpheus C. Soots. A feature of the week was the invitation issued by Mrs. Alice I. Howatt, supervisor of school music, for the general public to attend the music study classes in the schools. More than 500 families signified their intention of having a home music hour during the week. The Elks' Band gave an excellent concert under the direction of Herman F. Crawford. Other musical organizations that co-operated effectively were the Ladies' Music Club, the St. Cecilia Club and the Camerata Club.

Cecil Fanning in Long Beach Series

LONG BEACH, CAL., March 18.—Cecil Fanning, baritone, who appeared at the Auditorium on March 2, in the Philharmonic Course organized by William Conrad Mills, impressed his audience by his clear diction, well-modulated, full tones and forceful personality. Schubert's "Wanderer" was finely interpreted, and the dramatic ballad, "Archibald Douglas," was colorfully given. A group of songs by California composers, included "Trees," by Oscar Rasbach, to words by Joyce Kilmer, and "The Song of the Dagger," by Antonio de Grasse, had its first hearing on this program; "Left," words by Damon Runyan, music by Clarence Gustin, had to be repeated. H. B. Turpin was an admirable accompanist. A. M. GRIGGS.

Humphrey J. Stewart Conducts Own Work With Los Angeles Philharmonic

LOS ANGELES, March 18.—Dr. Humphrey J. Stewart, composer and organist of San Diego, was guest conductor with the Los Angeles Philharmonic for the performance of his *Incidental Dances* from "John of Nepomuk," at the Sunday "Popular" concert of March 12. The excerpts from the work written for the Bohemian Club of San Francisco proved

graceful and melodious. The soloist at the concert was Margaret Ringo, soprano, who sang arias from "Madama Butterfly" and "Pagliacci." The orchestra, under the conductorship of Walter Henry Rothwell, presented Glazounoff's Fourth Symphony and the Tchaikovsky "1812" Overture. W. F. GATES.

Frieda Hempel Assisted by Chorus in Dallas Concert

DALLAS, TEX., March 18.—Frieda Hempel, soprano, sang in concert in this city, before an audience estimated at 3000, on March 10 at the Coliseum. Numbers by Bellini, Schubert, Schumann, Verdi, Benedict, Taubert, and Mendelssohn composed her program, given in Jenny Lind costume. The assisting artists were Coenraad V. Bos at the piano and Louis P. Fritze, flautist, each of whom contributed solo numbers. Applause was insistent. The Dallas Male Chorus, which has a membership of ninety-six, sang three numbers on the program, and a decided improvement was noticed in its work. The voices blended beautifully on this occasion, and the attacks were excellent. Paul Van Katwijk conducted, and Viola Beck gave fine support at the piano. Young women members of the Treble Clef Club distributed souvenir pictures of Miss Hempel in costume. E. C. Blesi, president of the Dallas Male Chorus, arranged the concert. CORA E. BEHREND.

San Francisco Greets Sophie Braslau

SAN FRANCISCO, March 18.—Sophie Braslau, singing to a well filled house at the Century Theater on the afternoon of March 12 presented a program consisting largely of songs unfamiliar to San Franciscans, and representing a wide range of moods and styles. Her technical skill in florid passages, beautiful tone quality, flexibility of voice and great versatility in the matter of interpretation, called forth enthusiastic comment. C. A. Q.

Hempel Gives Jenny Lind Program in Oklahoma City

OKLAHOMA CITY, March 18.—Appearing in her Jenny Lind program, Frieda Hempel scored a success here on March 13, before an audience estimated at 2000 at the Coliseum. Costume and program charmed the audience, which was enthusiastic in its demands for encores, the number of which doubled the printed program. Coenraad V. Bos, pianist and accompanist, and Louis P. Fritze, flautist, were the assisting artists. C. M. COLE.

Sophie Braslau in Pasadena

PASADENA, CAL., March 18.—Sophie Braslau, contralto, was heard by a large audience in the High School Auditorium, under the auspices of the Pasadena Music and Art Association, on March 9. Songs of dramatic and lyric style, in several languages, made up a very fine program. Four encores were given, Miss Braslau playing her own accompaniment for the Habanera from "Carmen." In the other numbers Ethel Cave-Cole was an excellent accompanist. The program included the wordless "Cry of Russia" by Rachmaninoff; "Eili, Eili," in Yiddish; "The Faltering Dusk" by Kramer; and the Brindisi from "Lucrezia Borgia" by Donizetti. MARJORIE SINCLAIR.

LONG BEACH, CAL.—"Life," a fantasy in three parts, was presented by sixty-eight members of the Ebell Club. Mrs. Edgar Burdett and Mrs. Eugene E. Tinchner were the soloists. Mrs. Allan Chase, Louise Shaw, Helen Brown and Minnie O'Neil appeared before the Music Study Club. I. D. Frey conducted community singing at the Auditorium, when Mrs. R. E. Oliver, Mrs. Ralph Ellis and Lloyd Lavender were soloists, and Laurelle Chase accompanist. The Pomona College Glee Club, conducted by Ralph H. Lyman, sang here recently.

FOREST GROVE, ORE.—Songs by Cadman, presented in Indian costume and setting, were a feature of the program given by the Girls' Glee Club at Pacific University recently, under the leadership of C. W. Lawrence, head of the Conservatory. Solos were sung by Celia Bernards of Forest Grove; Jean McLean of Portland, and a quartet comprising Margaret Martin, Lucile Robertson, Celia Bernards and Mabel Patton.

TACOMA AUDIENCE HAILS WERRENATH'S RETURN

Baritone Features Songs of the Hebrides—Club Recitals Enlist Services of Many Soloists

TACOMA, WASH., March 18.—Reinald Werrenrath, baritone, was heard in recital at the Tacoma Theater recently, under the management of Bernice E. Newell, in the fourth concert of the Artist Course. The artist, who had sung here three years ago, was accorded a very warm welcome. The program, a most interesting one, included several songs of the Hebrides, arranged by Kenneth McLeod and Marjorie Kennedy-Fraser. The applause amounted to an ovation at the close of "A Swan" by Grieg, and again when the artist sang "Danny Deever" by Dammrosch. Many encores were asked and given. Henry Spier, the accompanist, shared in the honors of the occasion.

The Fine Arts Studio Club presented an excellent program at its guest night soirée at the home of Mrs. Jacob Betz. The artists appearing were Hiram Tuttle, bass; Mrs. Edward T. Ness, violinist; and Jack Perine, promising young pianist of Seattle, who was heard in numbers by Bach, Chopin, Debussy and MacDowell. Mrs. Ness played a Wieniawski Romance and "The Walnut Tree" by Schumann. Mr. Tuttle sang an aria from "Rigoletto" and a group of Grieg songs. Mrs. Edwin Gardner was his accompanist, and Mrs. Curtiss Hill was at the piano for Mrs. Ness.

Another program of interest was that given by the Ladies' Musical Club recently at the Soldiers' and Sailors' Club House, in which Rita Todd, soprano of Centralia, was soloist. Miss Todd who possesses a voice of evenness and sweetness, sang a group of Samoan Love Songs by Stickles; "Il est Doux," by Massenet and Russian songs. Clayton Johnson accompanied. Others on the program were Coralie Flasket, pianist, and Dorothy Shinn, violinist. Miss Flasket played two brilliant groups of piano numbers, including a Romance by Sibelius and "La Cathedrale Engloutie" by Debussy, and Miss Shinn was heard in excellent violin solos. Mrs. E. L. Davies was at the piano. ETTA M. MAYBIN.

BELLINGHAM, WASH.—A program of violin music was given at Liberty Hall by Ray D'Aurville, teacher of violin, and an orchestra of twenty-five violins. The Women's Music Club presented a musical program at the Aftermath Clubhouse, with Edna Baylor Shaw as chairman. Those participating, in addition to Mrs. Shaw, were: Althea Horst, Ethel Gardner and Miriam Best, pianists; and Mrs. F. F. Trotter and Mrs. M. A. Montgomery, vocalists. Gauls' cantata, "Ruth," was given by the Normal School Chorus, in the auditorium of the school recently, conducted by Harrison Raymond. The soloists were Mrs. G. W. Nash and Katherine Myers, sopranos; Mrs. H. W. Spratley, contralto, and Clyde Campbell, baritone.

PORTLAND, ORE.—A pupils' recital was given in the Pythian Temple auditorium by the following members of the intermediate class of Mrs. Fred Olson: Mrs. Elizabeth Ray Nelson, Mrs. Edith Muntzell, Hallie Palmer, Duetta Schaffer, Elnor Whitson, Mrs. Pauline Rogers, Bayard J. Johnson and Dr. Wesley B. Sprang. The accompanists were Ida May Cook and Olga Ruff. Minetta Magers recently presented the following voice pupils in the second of a series of recitals given at the Washington Hotel: Fred L. Boynton, Miss Warmouth, Lucille Ackerson, Eva Pitman, Leatha Driscoll, Mrs. Robert Hudson, Florence Warmouth, Mildred Pratt and Minnie Dickman. Miss Pitman and Mrs. Fred Gram were accompanists. Assisting artists were Margaret Notz, pianist, and Mrs. L. W. Waldorf, violinist, with Mary Bullock as accompanist.

PORTLAND, ORE.—Gio Tyler Taglieri presented the following intermediate and advanced voice students in recital at the Lincoln High School Auditorium: Mrs. Marian Bennett-Duva, Mrs. Leslie M. Scott, Mrs. Blanche Burritt, Henrietta Heppner, Iris Martenson, Nellie Wehoffer, Ruth Lange, Dr. Stuart McGuire, Mark Daniels, Harold L. Graham, Albert K. Houghton, Halfred A. Young, Herman Hafner and James Mulloy. May Van Dyke Hardwick and Arvilla McGuire-Stolte were excellent accompanists. The Rossini Club recently presented its Students' Day program, an annual event of much interest.

Wanted: A Maecenas for the MacDowell Colony

Day of Little Things Should Pass for Unique Institution at Peterborough, N. H., with Its Fourteenth Year—Endowment Fund to Maintain What Has Already Been Achieved Is Pressing Need—MacDowell Colony League Brings in Large Number of Small Contributions—The Prototypic Experience of Edward MacDowell

MRS. EDWARD MACDOWELL is a slight little woman; just how slight you must see her to realize. On paper she may sound like an Amazon or some other version of the woman with a mission. You read of her recitals all over the country and her talks about the MacDowell Colony at Peterborough, N. H. Her engagements for the immediate future will take her to Hornell, N. Y.; Providence, R. I.; New Haven, Cheshire and Torrington, Conn.; Washington, D. C.; Charleston, S. C.; Atlanta, Ga. and Memphis, Tenn. She has already played this season at Montreal, Saratoga Springs, N. Y.; New York; Scranton, Lock Haven and Warren, Pa.; Augusta, Brunswick, Lewiston and Auburn, Me.; Washington, D. C.; Norfolk, Va.; Cincinnati and Hamilton, Ohio; South Bend, Ind.; Grand Rapids, Mich.; Fort Dodge, Iowa; Kansas City, Mo.; Dodge City and Kansas City, Kan., and Oklahoma City, Okla. These are paid engagements, from which the proceeds go untouched into the funds of the Colony. The list does not include towns which she has visited with no promise but only a hope of aid for her pet. For that is what the Colony is to her, a pet such as a tenderly nurtured child might be. It is fourteen years now since the dream of the Colony put on flesh. The perils of its infancy are over, but Mrs. MacDowell is not yet satisfied; she wants to see it settled in adult life.

"Time was when, if I had died, the Colony would have died too. That is no longer so. You can't stop the wheels of a \$200,000 plant from turning just by eliminating an executive. By now, we have pretty much the equipment we want; but we need oil to keep the wheels turning. We have not one current expense on which we could economize except the food which we supply for our artists in the summer, and on that we won't. The Colony is now past the place where people could lay all the praise or blame for it at my door. I don't even live there; my house is down in the village of Peterborough. The most I interfere in Colony affairs is to care for those who fall ill, relieve the kitchen help by providing Sunday supper at my home for the thirty to forty artists, and step into the breach when accidents occur. Even so, I am busier in the summer than in the winter!

An Income of Royalties

"I am able to give the proceeds of my recitals to the Colony because I have an income from the royalties on MacDowell's compositions. They are not very big, these royalties. Many things of his were disposed of for a small cash payment. In those days we often thought it a triumph for him to get his work published on any terms. The Colony has blossomed straight from his desire to secure to other art-workers those favorable conditions of work which he won for himself in his log cabin in the Peterborough woods. I have been asked whether the accidental association of some friends with him at Peterborough led to the Colony scheme, since such schemes are often the formalization of conditions already established. That was not at all the case with the Colony. It began as an idea in Edward MacDowell's mind, and already before his death we had incorporated the association which was to buy up the ground for the Colony and otherwise develop it. After he died, I induced the committee which was administering the fund of \$30,000 which had been subscribed to establish a memorial, to devote their money to this same purpose. Of course, everybody thought me crazy, and of course, in order to get the thing started at all, people had to be admitted who could never get into the Colony now. To-day the directors of the Edward MacDowell Association, Inc., require from applicants who have not an established position as ar-

tists, the recommendation of two well known practitioners of their art.

"As I look back, I believe it to have been real good luck for the Colony not to have attracted the aid of the very rich at the beginning. Its struggles have established the integrity of its character beyond a doubt. But now, when we get all sorts of pretty compliments handed to us from all sides, I think the very rich should help keep going a phenomenon which they seem to enjoy looking at so much. We now have, as the nucleus of an endowment fund, the \$30,000 collected by the memorial committee. Mrs. Edward Bok and Mrs. Coolidge have given us contributions in four figures, and some good friends give hundreds; but mostly the money comes in in dribblets. The MacDowell Colony League brings in contributions of a dollar a year from its members, and at present I am working to increase the number of these memberships. In many cases, my recitals this season have resulted in the formation of new chapters of the League.

Organizing the League

"The League was organized in February, 1921, by the Allied Members, about 150 men and women, who have worked in the Colony and who were not willing to wait until they could help in some large way as they all dream of doing. The inception of the MacDowell Colony League came ten years ago through a group of about 100 art-lovers in Oak Park, Ill., who formed a MacDowell Club. Its members pledged themselves to contribute annually a dollar each to the support of the Colony until such time as it should be adequately endowed. The object of the MacDowell Colony League is to form hundreds of such groups. The League in no way supersedes the direct appeal made by the MacDowell Association, the incorporated organization which controls all finances and issues an annual report.

"I find that very rich people, when urged, past complimentary enthusiasm toward active help, generally say, 'But isn't this likely to pauperize the art worker? If it is not possible for him to pay in money for the unique opportunities of individualistic freedom and congenial society which Peterborough offers him (so these people argue), shouldn't he at least do some work of measurable and immediate economic value in return for those advantages?' My answer is unqualifiedly no. To tie up the isolated studios in the woods, the lunch deposited on the door-step, and all the rest of the 'advantages' with any obligation to chop wood or wash dishes would be to repeat the mistake which brought Brook Farm and other communistic and Tolstoyan experiments to grief. Sometimes I used to ask my husband to help me weed the garden. He always bent himself to the unwanted task, and he always did it well, barring his slowness. But I soon learned that one afternoon of weeding would take its payment in three days without a note written. Farm labor can be bought more cheaply than that! The very point of the Colony is that it gives enlarged opportunity to the man who has already proved his caliber. It can't stop for the mere amateur. It exists not to encourage pleasing esthetic states of mind but to help get certain work done.

A French Tribute

"A French artist who visited it recently is eager to start something similar in France. His enthusiasm reminded me of the unique Americanism of the idea. Whether or not such a thing could have originated elsewhere, it didn't. It would be hateful to narrow the Colony down to a personal memorial to Edward MacDowell; yet, as the root idea was his, I think there was something prototypic in his experience. Everybody knows how he shunned the label of 'American composer,' but he was very strongly both American and composer. I often wonder, when I see so many of our young people handicapped by inadequate training, what he would have done without those grilling years at the Paris Conservatoire which left him, at eighteen, able and ready to say what it was given

him to say. On the other hand, he found his best happiness in America, in Peterborough; and a definitely American spirit informs his work. Of course he was a master of broad *volkstümlich* melody; but other composers have been like him as melodists without singing the spirit of this country as he did. At the same time, his genius was alien to vulgar things. At present there seems to be a great vogue for the song without words, and this vogue takes its impetus from the French and Russian modernists. I wonder how many Europe-mad Ameri-

EUGENE, ORE.—The Girls' Glee Club gave its annual concert in the Women's Memorial Hall before a large audience, when the principal soloists were Joanna James of Ranier, and Bernice Alstock of Portland. John Stark Evans of the University of Oregon School of Music ably conducted the choral singing. The club is composed of Gladys Keeney, Maud Lageson, Florence Garrett, Allegra Ragsdale, Joanna James, Viola Powell, Leona Gregory, Ruth Akers, Dorothy Poille, Marion Linn, Constance Miller, Margaret Phillips, Alice Baker, Hildred Hall, Eloise McPherson, Belle Chadburn, Marvel Skeels, Bernice Alstock, Bess Huff, Muriel Meyers, Margaret Powers, Maxine Buren and Rita Ridings. Bernice Alstock is president, and Florence Garrett secretary-treasurer, and Ralph Couch of Wallowa is manager.

NEW BRITAIN, CONN.—The Women's Club of New Britain presented a musicale at the Camp School Auditorium, which introduced to a New Britain audience for the first time Mrs. Truman E. Fassett, cellist; Mrs. Louis C. Neuman, pianist, and Mrs. Joseph Dalleg, violinist. Mrs. Fassett was a pupil of Leo Schultz of the New York Symphony, and later studied with Mr. Schroeder of Boston. The following artists took part in a recital at the First Baptist Church under the auspices of the Women's Aid Society of the First Baptist Church: Mrs. John Lindsay, pianist, who played Nevin's "In Arcady"; Dorothy Latham, soprano; George Westerman, violinist, who played Gounod's "Ave Maria"; Barbara Troop, accompanist; John Lindsay, baritone, and the Milo Sextet of this city, consisting of Mr. Hoglund, Mr. Larson, Mr. Anderson, Mr. Falk and Mr. Linden, with Miss A. Hellstrom at the piano.

At its Town Hall concert on the evening of March 27, the Chamber Music Art Society will present the Schubert Octet, Op. 166.

Fred Patton, bass-baritone, has been engaged by the Choral Society of Meadville, Pa., for a performance of "The Messiah" on April 6. On March 2 he appeared in Newport News, Va., for the Peninsula Music Club.

The next evening concert of the Rubinstein Club, Mrs. William Rogers Chapman, president, will be a costume recital by Lucrezia Bori, at the Waldorf-Astoria on March 28. The soprano's program will be followed by the annual ball of the club.

The success of Mischa Levitzki at the last Macon, Ga., Festival, in 1920, has resulted in an engagement to play again in Macon on Dec. 12, 1922. His appearance then will be under the auspices of the Wesleyan College Conservatory of Music.

Daniel Mayer has signed contracts with W. A. Fritschy for three recitals by Guy Maier and Lee Pattison in the Fritschy Kansas territory during the week of Dec. 3, 1922. On Dec. 4 they will appear in Mrs. Francis Henry Hill's course in St. Joseph, Mo.

Artists participating in the program given at the Strand Theater, New York, in the week beginning March 19, were: Estelle Carey, soprano; Carlo Ferretti, baritone; Percy J. Starnes and Ralph S. Brainard, organists. The Strand Orchestra, conducted by Carl Edouarde, played Liszt's "Les Préludes."

cans realize that wordless song was in MacDowell's mind twenty years ago; and as a means of artistic expression, not as a bid for publicity. It would have been an intrinsic element in the operatic work which he planned on the 'Morte d'Arthur'; in impassioned moments words would have been dispensed with, and there would have been just enough articulate dialogue to carry the plot along. The story would have been conveyed largely by pantomime. All these plans went for nothing. Perhaps the MacDowell Colony may be the means of saving to the world yet more beautiful art-projects, conceived by other minds.

"But oh, money, money, money! With my recitals, not one cent of unnecessary expense is involved. I have no manager. I do just enough advertising to keep people in mind of my existence. When any city wants me, Steinway supplies a piano; Schmidt prints the programs. The most that I can make in this way is still pitifully inadequate, and I do not know how much longer I shall be able to keep up this work."

D. J. T.

Francis MacMillen will appear in recital with Claire Dux in Trenton, N. J. on May 1.

Richmond, Va., which claims John Powell as a native son, will hear him in piano recital on March 27.

On her Southern tour, Claire Dux, soprano of the Chicago Opera Association, will sing in Montgomery, Ala., on March 30. She will sing at Anniston, Ala., on April 4.

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Activities in Chicago Fill Week's Calendar

[Continued from page 33]

Club of Women Solves Problem of Bringing Young Artists Before Public



Mrs. A. F. Callahan (Left), President of the Musicians' Club of Women of Chicago; (Right) Mary Peck Thomson, First Vice-President

CHICAGO, March 21.—A mission of high, practical import to young women musicians of Chicago, combined with a systematic effort to awaken an interest in music in remote quarters, is being carried on by the Musicians' Club of Women. This organization, now in its forty-seventh year, has grown from its original purpose of providing musical entertainment for its members to a point where it has become a real factor in the artistic life of the city. Above all, it is a resourceful medium in promoting the activities of professional women musicians. Existing on a sound financial basis and with no idea of profit in view, it has bent its major efforts to solving the chief problem of the aspiring artist—that of securing engagements. In its broader aspects, the club has brought music to settlement homes, civic institutions and the congested quarters of the city, thereby serving its purpose of advancing the cause of better music.

The history of the organization dates back to 1875, when a group of women artists formed the Amateur Musical Club for their own edification and amusement. The growth of membership led to its incorporation in 1890; a national federation was formed three years later, and in 1918 a state federation was organized. The name was changed to its present form five years ago.

Early Activities

The development of the club from its original status to its present position was, of necessity, slow, but a series of public concerts early became a feature of its activities. The Amateur Musical Club was one of the first to enter the field of bringing visiting artists to Chicago, and many famous musicians in the eighties and nineties made their first appearances before Chicago audiences under the auspices of the club. Later came the idea of extending the concerts to the field of community activity, and with this came the opportunity for artist members to take part in the programs.

It was through the efforts of Mrs. J. R. Custer, long conspicuously identified with the work of the club, that this phase of its efforts gained impetus. Fifteen years ago she organized the nucleus of the extension department, as this branch of the work is now called. Funds raised at the regular recitals were used to pay the local musicians engaged for these concerts, and many Chicago women were launched on their first professional ventures. Performances were given at schools and playgrounds, settlement homes and churches, hospitals and institutional centers. Annually the number of concerts has been increased as the work of the club has spread. The performances are free to the public and

the fees of the musicians are met by the extension fund of the club. The organization furnishes artists for many of the concerts of the Civic Music Association.

Memorial Fund Established

A recent spur to the activities in this direction has been found in the establishment of a "memorial fund" provided by Chicagoans who donate various sums in memory of some person or event. An effort is being made to place this on a permanent basis. Prominent among the members who have fostered the extension work are Mrs. Ooliat Zimmerman, Mrs. George V. Harvey, Mrs. Junius C. Hoag, Mrs. Henry L. Frank, Mrs. Burton Hanson and Mrs. Edna N. Trego.

Clayton F. Summy Company Describes Education in Music as Its Object

Chicago Publisher Says He Seeks to Meet Demands of Teachers and Pupils, and Aims to Solve Problems of Students of Varying Degrees of Attainment—Leading Musicians Co-operate in Preparing Guides to Piano and Vocal Instruction

CHICAGO, March 20.—Education in music has been the goal of the Clayton F. Summy Co., music publishers, since the establishment of this house nearly forty years ago. The passing of the better part of two generations has seen this purpose held definitely in view. The result has been a concentration on a type of music adapted to the requirements of every degree of musical attainment.

"We do not term our output popular or classical," said Mr. Summy, discussing the basic principles of the organization which he founded in 1885. "I took into consideration the hundreds of thousands of music students throughout the country whose needs had to be met; I considered the thousands of music teachers who had to solve the problem of what to give pupils of varying degrees of proficiency; I thought of the professional artist, and of the individual whose only purpose was cultural advancement. To all of these I proposed to give a compendium of musical literature which would enable them to further their progress. This music is educational in its nature, and the publication of such works is the rock upon which the Summy Company is founded."

In pursuance of his aim of assisting both teacher and pupil, Mr. Summy several years ago began the publication of a periodical known as the "Study Serv-

Mrs. Trego has been chairman of the department since 1917. The granting of scholarships in musical schools to deserving members, which was a feature of the club's existence for some years, has been abandoned in view of the greater opportunities afforded by the professional appearances.

The present officers of the organization are Mrs. A. F. Callahan, president; Mary Peck Thomson, first vice-president; Mrs. Louis Edwin Burr, second vice-president; Mrs. Keturah B. Holmes, secretary, and Kate P. Richards, treasurer. The headquarters are in the Fine Arts Building, and the regular club programs are given in Fine Arts Hall.

Lyceum Arts Faculty Members Busy

CHICAGO, March 18.—James Hamilton, tenor, was one of the soloists heard in a presentation of Rossini's "Stabat Mater" in Englewood on March 5. Glenwood Preble was conductor and George R. Kurtz, organist. Ora Padgett Langer, contralto, was soloist at a concert at the Chicago Beach Hotel recently. Paul Mallory sang a group of songs by Jeanne Boyd at a recent musicale at the Cameo Salon.

Edward Collins Plays in Sheboygan, Wis.

SHEBOYGAN, WIS., March 20.—Edward Collins, pianist, of the faculty of the Chicago Musical College, gave a recital at the Opera House on March 2. His numbers included a Bach Bourée arranged by Saint-Saëns, a Gluck-Brahms Gavotte, and the Paderewski Caprice. His playing of the Liszt "Rigoletto" Fantasia and of the "Valse Elegante" and "Valse Capriceuse" of his own composition evoked enthusiasm and demands for extra numbers.

Stuart Barker Sings for Albion Alumni

CHICAGO, March 18.—Stuart Barker, baritone, appeared at the annual meeting of the Albion College Alumni Association recently, singing "Nirvana," by Stephen Adams, "Hard Trials" by Burleigh, and other numbers. He was also soloist for the Co-operative League of America, and later gave a recital at Grace Church.

Beethoven Trio in Lekeu Work

CHICAGO, March 18.—The Beethoven Trio gave an eloquent portrayal of Lekeu's Trio in C Minor at a concert in Academy Hall on March 12. The instruments blend well and a careful pattern of ensemble music is drawn. The second movement showed the fine quality of Ralph Michaelis, violinist, in cantabile playing, and the third movement glowed with spirit. Other works listed were the Schubert Andante, Op. 99, and the Arensky D Minor Trio.

Craven Leads Caruso Memorial Service

CHICAGO, March 20.—A Caruso memorial service was given by St. Paul's Choir under the leadership of Carl Craven on March 5. Frances Grund, Emma Hammar and Elizabeth Schwitzner, vocalists; Miriam Snyder, cellist, and Mary Artz, pianist, were the soloists. Among the numbers was a choral from Rossini's "Stabat Mater," Tchaikovsky's "Cherubim Song," "The Trumpeter" by Dix, and Gounod's "By Babylon's Wave." Ella Smith was the organist.

Chicago Woman's Band Makes Début

CHICAGO, March 17.—The Woman's Band of Chicago, an organization of eighty players formed this season, made its first public appearance at Orchestra Hall on March 1 under the conductorship of Edward Mumm. Servais de Zanco, tenor, was soloist, singing the Prayer from Massenet's "Le Cid," and "Sois tout avec moi" by De Primo. Esther Mae Schultz was heard in an aria from Mozart's "Magic Flute."

Arthur Kraft Sings Many Times

CHICAGO, March 20.—Arthur Kraft, tenor, filled numerous engagements during the last half of February, appearing in concert in Springfield, Ill., in recital in Oak Park and Freeport, Ill., a joint recital with Ruth Bradley, pianist, in Cairo, and singing "In a Persian Garden" at Wilmette; the "Creation" at Morgan Park, and the "Messiah" in Danville. He has been engaged for seventeen recital and oratorio dates in March.

Marie Sidenius Zendt's Engagements

CHICAGO, March 18.—Marie Sidenius Zendt, soprano, was soloist at the Oak Park Country Club on March 5, and at the Lowell Club on Feb. 26. She sang on Feb. 20 for the Piano Club, her program including "Homing" by Del Riego and an American group. Mrs. Zendt has been re-engaged for the third season as soloist at the Hays, Kansas, Festival during the week of April 30. She will sing the "Creation" in Fond du Lac, Wis., on April 3.

Mae Riley McKinley Gives Readings

CHICAGO, March 18.—Mae Riley McKinley, director of the department of expression of Bush Conservatory, gave a series of dramatic readings at Kimball Hall on March 9. She presented scenes from "As You Like It" and Barrie's "Twelve Pound Look." Charles W. Clark, baritone of the faculty, gave a recital at Wesleyan Conservatory, Bloomington, Iowa, on March 10.

William Phillips at Palmer Park

CHICAGO, March 18.—William Phillips, baritone, and Mrs. Alice Phillips, soprano, appeared at Palmer Park Auditorium on March 12, singing Henschel's "Gondoliera," Barnicott's "Maiden in Gray" and "Passage Birds' Farewell" by Hildach. Mr. Phillips sang a solo group including numbers by Densmore, Hughes and Scott, and Mrs. Phillips gave works by Lieurance, Warford and Phillips. Beatrice Byxbee was the accompanist.

Ethel Jones at Illinois Athletic Club

CHICAGO, March 17.—Ethel Jones was soloist at a musicale given by the Illinois Athletic Club on March 5. She sang two groups including Burleigh's "Rain," "The Huckster" by Cyril Scott, "Sing to Me" by Sidney Homer, and "Birth-day" by Cowen. The accompaniments were played by Harold B. Simonds.

CHICAGO, March 22.—Jaroslav Gons' cellist, will conduct a summer class at his studio, offering special courses for elementary and advanced pupils.

PLAN FITCHBURG FESTIVAL

Soloists Include Well-Known Artists—
Hear Edgar Schofield in Recital

FITCHBURG, MASS., March 18.—The plans for the annual Spring Music Festival of the Fitchburg Choral Society, to be held on April 27 and 28, were recently announced. As usual, Nelson P. Coffin will be the Festival conductor. The orchestra engaged is the regular Fitchburg Festival Orchestra, with Louis R. Eaton as conductor. The chorus will comprise 300 trained voices, with Mr. Coffin as conductor.

The opening evening program will include Deems Taylor's "The Highwayman," with Knight MacGregor as soloist. Harold Bauer, pianist, will be assisting soloist in the miscellaneous program to be given as a part of the program.

The Friday afternoon concert will be orchestral with Cora Chase, soprano of the Metropolitan, as soloist.

At Friday evening's concert there will be a presentation of Verdi's "Requiem," with Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Norman Jollif, bass, as soloists, with full chorus and orchestra. Mr. Coffin will conduct.

Edgar Schofield, baritone, gave a delightful concert, under the auspices of the Fitchburg Teachers' Association, in City Hall. Mr. Schofield was in particularly good voice, and pleased a large audience. Lee Cronican was at the piano. Mr. Schofield at one time attended the schools of Fitchburg, and thus his concert was in the nature of a home coming.

LEON S. FIELD.

Ridgewood Audience Hears Cecil Arden

RIDGEWOOD, N. J., March 18.—One of the most interesting recitals given here in the last three years was heard by a large and enthusiastic audience on March 9. Cecil Arden of the Metropolitan and Herma Menth were the artists. The impression, which Miss Arden made two seasons ago when she appeared here, won her audience with her rich tone, her exceptional diction, her gracious manner and the dramatic power and the appeal which she put into all her songs was strengthened. Among the numbers which stood out in the first part of the program were "La Bella Calandrina" by Jommelli, with its swift play of light and color; "Ah the Torment," Paderewski, the passionate feeling of which was ably portrayed both in vocal inflection and in facial expression, and the aria from Massenet's "Hérodiade." Her encore was Leon's "Tally-Ho." Miss Arden's third group was composed of three well contrasted and beautifully interpreted German songs by Strauss and Brahms. "My Rose," by Deems Taylor and the "Morenita" of Buzzi-Peccia were the remaining selections. She added "Clavelitos" and "My Curly-headed Baby." Frederic Persson was her accompanist.

Kansas City Choir Sings Work by Maunder

KANSAS CITY, Mo., March 18.—Under the direction of Clarence D. Sears, the vested choir of St. Paul Episcopal Church, sang Maunder's Cantata, "Penitence, Pardon and Peace" on March 12. Fine tonal balance and interpretation were conspicuous qualities of the performance. Mrs. Rockwell Brown, soprano, and Will Murray, baritone, were the soloists. Paul Devries, tenor of New York, was the guest soloist. Mr. Sears gave splendid organ accompaniments.

BLANCHE LEDERMAN.

Cherniavskys Heard in Little Rock

LITTLE ROCK, ARK., March 18.—Leo, Jan and Mischel Cherniavsky, playing the violin, piano and cello, presented an admirable program at the High School Auditorium recently, and were loudly applauded by an unusually large audience of music lovers and students. This concert closed the Artists' Course conducted under the auspices of the City Federation of Women's Clubs.

LUCY F. CORY.

Hulda Lashanska Sings in Holyoke

HOLYOKE, MASS., March 20.—Hulda Lashanska was soloist on March 14 in the final recital of the series organized by the Holyoke Chamber of Commerce, Music Club, and Mount Holyoke College. Numbers by Gluck, Loewe, Handel, Schubert, Strauss, MacDowell, and French and English composers made up a program which excited repeated applause.

Tollefsens on Tour Do Pioneer Work for Chamber Music in Dakota Towns

(Photograph on Front Page)

IN its tour through the country this year the Tollefsen Trio for the first time traveled into the Dakotas, and in many cases gave concerts before audiences which had never heard programs of chamber music before. In Mitchell and Aberdeen, farmers came from a distance of eighty miles to hear the program.

The Trio has also done much work this season among the larger colleges and universities. Among the institutions at which they have appeared are Vassar, Converse, Wesleyan, Ward-Belmont, St. Mary's and the Universities of Virginia and Tennessee.

It was as a youth while studying with Leopold Lichtenberg, violinist of the Margulies Trio, that Carl Tollefsen determined to devote his life to the study and performance of chamber-music, particularly that of the trio form. The present organization was originally formed in 1904 with Augusta Schnabel, pianist, now Mme. Augusta Tollefsen; Oliver Hoyt Anderson, cellist, and Mr. Tollefsen, violinist. Mr. Anderson and Mr. Tollefsen were at that time members of the New York Symphony. Paul Kefer joined the organization in 1908 and, with

the exception of a few seasons during which time his place was filled by Willem Durieux or by Michel Penha, who is now solo cellist of the Philadelphia Orchestra, he has been with the Trio ever since.

From a purely local organization with annual New York appearances, since 1909 the Trio's work has branched out so that it now covers the country and a coast to coast tour of eight weeks is contemplated for the season 1922-1923.

A special interest to the Tollefsens is to carry their work into channels where chamber-music is a rare occurrence or where it has never been heard. In this respect they are following in the footsteps of Franz Kneisel with whom Tollefsen studied the violin for a period.

Augusta Tollefsen studied in Frankfurt, Germany, with Katha Widman, who in turn was a pupil of Clara Schumann. In this country she studied with Paolo Gallico for several years and has also coached with Leopold Godowsky.

Paul Kefer is well known as the former solo cellist of the New York Symphony and a first prize student of the Paris Conservatoire. One of the founders of the Trio de Lutèce with Carlos Salzedo and Georges Barrère, he toured the country a number of times with that organization.

PRIHODA IN WILLIAMSPORT

Large Audience Grooms Visiting Soloist—Other Recitals

WILLIAMSPORT, PA., March 18.—Vasa Prihoda played to a large audience in the High School Auditorium on Feb. 28. After the program the artist was obliged to give encore after encore.

A pleasing recital was given at Williamsport Dickinson Seminary by Arthur Wilde, cellist, recently. He was assisted by Pearl Applegate, pianist, whose performance was noteworthy for a young artist. Mr. Wilde was ably accompanied by Muriel A. Sprague. Both Miss Sprague and Miss Applegate are members of the piano department of the seminary.

Florence Otis, soprano, Pauline Watson, violinist, and Muriel Tilden, pianist, were heard in interesting recitals given in co-operation with the Society for Broader Education.

NEAFIE MITCHELL.

Mrs. J. J. Dorgan Chosen as Iowa Head of Operatic Foundation

DAVENPORT, IOWA, March 18.—Mrs. J. J. Dorgan, president of the Tri-City Musical Association and third vice-president of the National Federation of Music Clubs, has been invited by Mrs. Archibald Feer of Chicago, national chairman of the Opera in Our Language Foundation, to become chairman for Iowa for the foundation. Mrs. Dorgan is to attend the board meeting of the National Federation of Music Clubs, which is scheduled to begin on March 25 in Nashville.

Elizabeth, N. J., Hears Two Orchestras

ELIZABETH, N. J., March 20.—The Battin High School Orchestra, formed only six months ago, played very creditably at a concert given by the department of music of the Elizabeth public schools. The success indeed was such as to make this city quite proud of its High School Orchestra. There are forty school boys and girls in the organization, and Mr. Wells is conductor. The Young Men's Symphony of the Oranges, also conducted by Mr. Wells, played numbers by Suppé, Haydn, Martini and Friml, and gained marked favor. The two orchestras joined forces in Borowski's "Adoration" and Bagley's "National Emblem March," and the latter had to be repeated. The soloists were Kazemira Kankowska, soprano, and Serafino Bogatto, tenor, both of whom were cordially greeted.

PHILIP GORDON.

Cherniavsky Trio Gives Wichita Concert

WICHITA, KAN., March 18.—The Cherniavsky Trio was heard in a concert at the Forum on the evening of March 11, in the Municipal Series. The large audience warmly greeted the artists. The program ranged from Tartini works to modern compositions.

T. L. KREBS.

ARTISTS IN GRAND RAPIDS

Carolyn Willard and Elshuco Trio Appear in Recent Recitals

GRAND RAPIDS, MICH., March 18.—Carolyn Willard of Chicago, pianist, gave the first recital of the St. Cecilia morning Lenten musicales on March 8, and revealed intellectual qualities as well as a fluent technique. A Chopin group was especially interesting.

Elias Breeskin, violin; Willem Wilke, cello, and Aurelio Giorni, pianist, comprising the Elshuco Trio, impressed their audience by their perfection of ensemble and beauty of interpretation in a recital given on March 10 under the auspices of the St. Cecilia Society. The Arensky Trio in D Minor was a feature of the program.

E. HEMINGWAY.

Miss Delma Sings for Washington Club

WASHINGTON, D. C., March 18.—An interesting recital was given recently by Mildred Delma, New York soprano, before the Washington Club. Miss Delma, who had the assistance of Adolf Torovsky, pianist, and Lucy Brickenstein, accompanist, presented a program of unusual interest, comprising Brahms' Gypsy songs, a Russian group, songs in English by Mildenberg, Dwight Fiske, Howard White and Carrie Jacobs-Bond, a French group and songs from the Chinese and Spanish in costume. The singer's talents won quick recognition, and her success with the audience was great. The Sunday following, she was soloist at the President's church. She will appear before the Congressional Club in April.

Bangor, Me., Musician Weds

BANGOR, ME., March 18.—Emma Eames, local musician, was married on March 8 to Edward S. Redman, chemist, at the parsonage of Rev. Carl N. Garland of the Grace Methodist Church, of which the bride is a member. Miss Eames was graduated from Bangor High School in 1913, and her husband is a graduate of the University of Maine in the class of 1913, and formerly lived in Corinna. Mr. and Mrs. Redman will reside in Bangor.

JUNE L. BRIGHT.

Band Concerts Begin in Atlantic City

ATLANTIC CITY, March 21.—Oreste Vessella opened the pier musical season with a concert by his Italian Band on the Steel Pier. The concerts are again proving an attraction, and the Sunday evening concerts, which have well-known singers as soloists, are especially well patronized.

The joint recital of Marie Tiffany, soprano of the Metropolitan Opera Company, and Douglas Stanbury, baritone, at Lynchburg, Va., has been postponed till April 3 on account of Miss Tiffany's appearances with the opera company.

VISITORS CROWD MILWAUKEE WEEK

Winnipeg Choir, Chicago Opera Forces and Werrenrath Appear Successively

MILWAUKEE, March 18.—Opening with the concert of the Winnipeg Choir, this week has been the most eventful of the entire year.

Despite the undeservedly small audience which greeted the choir made a most decisive and favorable impression. Under the conductorship of C. M. Ross, sixty choristers sang with fine precision and with sensitive feeling for nuance. Percy Grainger, as assisting artist, furnished solos, and was also represented in some infectious songs given by the chorus. The combination of pianist and chorus was one of the best heard here in years. The concert was managed by Margaret Rice.

The three-day visit of the Chicago Opera Association was the most auspicious operatic event since the nineties when this city had its own summer season of opera. "L'Amore dei Tre Re," with Edith Mason, Muratore, Baklanoff and Lazzari, a cast of uniform excellence, was presented as the opening work. Polacco, as conductor, made much of the orchestra end.

"Tannhäuser" with Rosa Raisa, Cyrena Van Gordon, Edward Johnson, and Joseph Schwarz was the second work and it was magnificently done. Unfor-

tunately, Mr. Johnson was indisposed and after the first act, Riccardo Martin substituted for him. Mr. Martin did excellent work. Pietro Cimini conducted skillfully, and the choruses also added much to the standard of the performance.

Preceded by much acrimonious discussion, "Salome," the third of the performances, proved a distinct disappointment. Mary Garden, Eleanor Reynolds, Martin and Dufranne did their best in the rôles, but the audience was unenthusiastic.

Reinold Werrenrath's concert gave the last touch to a busy week. Appearing with the Arion Club, he gave his usual polished interpretations. A German group which included songs of Schubert, Schumann, Marx and Wolf opened the program. This was followed by the "Pagliacci" Prologue. Three settings of Kipling came next, the final groups consisting of works by Daniels, Frank Bridge and O'Hara. The club did excellent singing in works of Brahms, Leslie, MacFadyen and Catherine Pannill Mead, the last two being local composers. Harry Spier and Charles W. Dodge provided scholarly accompaniments.

In honor of the seventy-fourth birthday of Charles W. Dodge, veteran Milwaukee musician, a dinner was given at the Athletic Club recently. Leading musicians of the city paid tribute to Mr. Dodge in short speeches.

C. O. SKINROOD.



BRIDGEPORT, CONN.—Piano pupils of Joseph Cisero were recently presented in recital at the Barnum Recreation Center.

MIDDLETOWN, CONN.—An orchestra has been formed among the residents of the Durant district, with Arthur Frazier as conductor.

BRISTOL, CONN.—The Colonial Male Quartet of Hartford gave an interesting concert here recently at the Prospect Methodist Church.

BRISTOL, CONN.—Gaylord B. Cook, formerly of the Bell City Quartet, has been appointed tenor soloist and conductor at the Baptist Church.

WILMINGTON, DEL.—Leslie Cook of Pittsburgh has accepted an appointment as organist of the First Central Presbyterian Church of this city.

NEWARK, DEL.—Crawford Adams, violinist, recently gave a recital in Wolf Hall of the University of Delaware, assisted by Charles C. La Pierre, pianist.

BARRE, MASS.—At a meeting of the Barre Women's Club, numbers by Chopin and Schumann made up the musical program, which was under the charge of Mrs. William Garfield.

CALGARY, CAN.—The Women's Musical Club, at its fortnightly meeting, in the First Baptist Church schoolroom, heard a paper by Vera Walker on "Nineteenth Century Music" and a musical program arranged by Mme. Ellis Browne.

SEATTLE, WASH.—Harry Krinke presented several of his intermediate piano pupils in a studio recital. The program was given by Gertrude Erickson, Alice Gasser, Cecilia Michaud, Bernadine Giddons, Alva Parker, and Walter Morgan.

GROVETON, N. H.—Members of the recently-organized Men's Club were the guests of the Women's Club of Groveton at a recent musicale. The artists participating were Miss Rivest, violinist; Mrs. Sherlock of Lancaster, reader, and Mr. Adams of Groveton.

ALLENTOWN, PA.—The fourth of the five concerts scheduled by the Allentown Band, conducted by Martin Klingler, was given before a capacity audience in the Lyric Theater. The soloists were Howard H. Haas, euphonium, and Lamar Funk, flute, both members of the band.

WALLINGFORD, CONN.—In a Junior College Club program at the High School, Margaret Erickson, Barbara Backes, Lucelia Judd, Eleanor Addis, Grace Hough, and Margaret Andrews appeared in solos and concerted music, and several college club songs were sung.

LIMA, OHIO.—Eight Victor artists—Albert Campbell, Henry Burr, Billy Murray, John H. Meyers, Fred Van Eps, Frank Croton, Monroe Silver and Frank Banta—appeared at Memorial Hall recently under the auspices of the Johns Music Company, and were warmly welcomed.

BARRE, VT.—Mary Allen, pianist, pupil of Mary E. Lease, gave a recital at Goddard Seminary, assisted by Harry Clark, tenor, pupil of Betty Brown, vocal teacher at the seminary. The pianist's program included numbers by American and Russian composers, and Mr. Clark sang several ballads.

ATLANTA, GA.—Louise Baria, niece of Adelina Patti, entertained a number of her vocal pupils at a musical tea. She sang a number of songs in artistic style. The Atlanta Music Club heard Mrs. Benjamin Elsas, the vice-president of the club in recital recently. Miss Bartholomew was accompanist.

WILLIAMSPORT, PA.—Mary B. Lundy, director of the Leschetizky Music School, presented the following pupils in a recent recital: Carol Sweley, Lyell Gest-alder, Dorothy Reese, Elizabeth Cummings and Magdalene Weishaar. Elizabeth Bates assisted with violin numbers, and Margaret Walton sang solos.

WICHITA, KAN.—The soloist at a recent program of the Saturday Afternoon Musical Club was Mrs. Abigail Eaton. Mrs. Lucile Kells Briggs was the accompanist. Iva Vance, Eloise Nye and Gladys Dunn, pupils of Elsie Randall Needles, were presented in a recital of songs at the Eaton Hotel recently.

LAFAYETTE, IND.—A piano and dramatic art recital was given at the Lafayette Conservatory, Lena Baer, directress, by the following students of Ella Beagle and Beulah S. Brown: Mildred Thompson, Ione Coe, Mary Klumpe, Lois Enyart, Helen Thompson, Fern Leslie, Maxine Malsbary, and Myrla Fox.

KEENE, N. H.—A program of American music was given at a meeting of the Fortnightly Club, and an interesting paper on "Fads and Fashions from 1620 to 1920" was presented by Barbara Howe. The club's music department recently sponsored a lecture-recital on Russian music by William A. Neilson.

BALTIMORE, MD.—A recital was given by violin pupils of Franz Bornschein of the Faculty of Peabody Conservatory recently, at the Jewish Educational Alliance. Those who participated were Walter Swartz, Leon Frengut, Samuel Sheselsky, Samuel Perel, Morris Wolfe, Lloyd Remmick and William Shulman.

WESTFIELD, MASS.—The Philharmonic Quartet of Springfield, comprising R. C. Dodge and H. I. Smith, tenors; W. H. Lipmann, baritone, and G. B. Dowd, bass, appeared in an interesting program at the Second Congregational Church. This was the first appearance of the quartet in this city, and it was warmly greeted. Marjorie Chandler of Boston gave some attractive readings.

WATERLOO, IOWA.—This city is to have a new musical organization, a saxophone band of thirty pieces. It will be conducted by Cal Huntsinger, and be an auxiliary to the Greater Waterloo Band. The officers of the new band are: Mr. Huntsinger, president and conductor; Herman Bruns, vice-president; Milton Porkony, secretary, and E. Nottger, treasurer.

ALBANY, N. Y.—Stuart Swart, organist of the First Reformed Church, and pupil of Dr. Frank Sill Rogers, played an exacting program of compositions by Bach, Chopin, Debussy, Liszt and Leschetizsky, in a recent piano recital at Chancellor's Hall. A. Y. Cornell presented his pupil, Mrs. Frederick Bowen Hailes, soprano, as the soloist at a meeting of the Albany Community Chorus, in a group of songs.

ALEXANDRIA, VA.—In an interesting recital recently at St. Mary's Academy, the program was devoted to Sonatas, including Mendelssohn's in F Minor, Op. 4; Brahms' in A, Op. 100; Gade's in D Minor, Op. 21; Dvorak's in G, Op. 100, and Geminiani's in A. These works were interpreted by Margaret Shuman, Mary O'Sullivan, Dorothy Vogel, Ann Smith, Arbutus Reed, and Herman C. Rakeman, and Mrs. E. Jennings sang a solo.

NEW BRITAIN, CONN.—The New Britain Musical Club gave an interesting oratorio evening at the Camp School Auditorium. Miss Manning presided and a paper was read by Dr. Moore. Others who took part were Mrs. Andzulatis, Dorothy Latham, Mrs. Upson, Mrs. Horton, Mrs. Tuttle, Theron W. Hart, Chas. G. Stuhlman, Arthur Wasley, August Klein, M. H. Fleitzer, H. G. Schaffner, Laura B. Farrell and John Lindsay.

FAIRFIELD, IOWA.—An organ recital was given by Allan Bacon, director of the organ department of Parsons College, in Barhydt Memorial Chapel recently. The program, entirely of American compositions, comprised works by Tertius Noble, Russell Broughton, Van Denman Thompson, Edward Shippen Barnes, J. Frank Frysinger, E. R. Kroeger, Clarence Dickinson, Ralph Kinder and Rene L. Becker.

YORK, PA.—Florence Hinkle of this city presented a number of her piano pupils in recital at the First M. E. Church recently. Those who participated included Dorothy Zinn, who played beautifully the Beethoven "Moonlight" Sonata; Beth Busser, Catherine Rudisill, Doris Brown, Sanford Brown, Virginia Lee, Miriam Neff, Edna Eisenhart, Virginia Birchall, Sara Shank, William McNamee and George Motter.

CEDAR FALLS, IOWA.—Violet F. E. W. Gahlbeck, who gave a song recital at the Iowa State Teachers' College, is taking the place of Lowell E. M. Welles on the staff of the music department during his absence. She has been an instructor of the Cosmopolitan School of Music of Chicago for the past several years, and has been accompanist for Mr. and Mrs. L. A. Torrens for a number of years. Irene Roode was accompanist for Miss Gahlbeck at her recital.

PASADENA, CAL.—Fanny Adams and Lorriane Ingraham, pupils of Lillian Carson, gave an excellent piano recital in the music room of the Kenwood Hotel. Two-piano numbers were part of the program. Gladys Jenanyan, soprano, accompanied by Bernice Twombly, was assisting artist. Negro music formed the subject of an interesting recital by members of the Tuesday Musical for the regular meeting of the club at the Kenwood Hotel. Vocal and instrumental numbers illustrated an address by Mrs. Carl C. Thomas.

CHARLESTON, W. VA.—Advanced students of the following teachers at the Mason School of Music were presented in a recital at the school: Henri Schultze, piano; Richmond Houston, violin; Arthur Hurlin, voice, and Alderson Mowbray, piano. The pupils who appeared were: Mildred Meyer, Elizabeth Fisher, Dora Kleeman, Marion Ketchum, Isabel Hood, Herbert Goodman, Dorothy Agnew, Iris Knight, Mildred Eastwood, Florence Fisher, Ella Holloran, Lorena Westfall, Sylvia Cohen, Isabel Rood, Zelda Cohen, Mary Fuls, Delbert Jones and Rudolph Winkler.

TORONTO, CAN.—The auxiliary choir of the Orpheus Choral Society, conducted by Dalton Baker, recently sang for the patients at the Christie Street Hospital. The annual singing contest of the High School girls' clubs was recently given at the Y. W. C. A., with seven clubs competing. The Oakwood Collegiate organization was awarded the prize, the judges being E. R. Bowles, Mae Skilling and Vida Coatsworth. Plans are being completed for a Music Memory Contest, to be held in Massey Hall on April 25, when the Cleveland Orchestra will present the contest program.

FORT COLLINS, COL.—An operetta, "Miss Cherryblossom," was recently presented at the Empress Theater by pupils of the music department of the Fort Collins High School. Kathryn Bauder conducted; Maude Shulters directed the dramatic phase of the work, and Mary Milligan, Grace Young and Aileen Monahan coached the dancers. Those in the cast included Faye Epley, Donald Hawkes, John Hartman, Cleland Bull, Charles Allbritten, Richard Handy, Dorothy Douglass, Marion Lory, Veva Tillson, Colbert Cushing, Nellie Eastburn, Myra Turk and Helen Johnson.

COLUMBUS, OHIO.—With Mrs. Samuel Richard Gaines as chairman, the study section of the Women's Music Club held a meeting recently at the Lazarus Tea Room, the subject being "Modern French Music." Four operas were discussed, and the singers were Rachel Hanna Fulton, Roswitha Smith, June Elson Kunkel and Mrs. Henry Lord. Mildred Gardner Blanpied, pupil of Margaret Melville Liszniewska, gave a piano recital before the Lecture Club at the Ella May Smith Studio. Mrs. Smith's subject was "Chopin the Man and his Music," and the program included three numbers by Couperin and eight Chopin numbers.

KANSAS CITY, MO.—The high standard of the morning musicales given by the Mu Phi Epsilon Sorority this season was upheld at a recent recital at the Grand Avenue Church. The members who appeared were Mrs. George Cowden, soprano; Bernice Walker, pianist; Mrs. Arthur Brookfield, contralto; Mrs. Carl Stalling, violinist; Mrs. Stuart Forbes, and Beulah Marty, violinist, and Mrs. George Rider and Mrs. Street, accompanists. The following pupils of Richard Canterbury, director of the piano department of the Olin School of Music, were heard in recital: Margaret Knapp, Audrey Ove, Esther Porter, Thaddeus Head, Pauline School and Myron Taylor.

BOSTON, MASS.—Harris S. Shaw, teacher of the organ, piano and harmony, has accepted the position of organist in the First Unitarian Church of West Newton, Mass. At a musicale and tea at the New England Women's Club, following a business meeting of the Women's Musicians Association, Ellen B. Newman of Jamaica Plain, president of the association, conducted the meeting and presented Florence Ting MacMurray, soprano; Mrs. L. Lippi, flautist, and Mrs. A. Ryder French, horn player. Mrs. Weenona Lander and Beatrice Conn were at the piano. Honorary guests were: Mrs. Wallace P. Hood, vice-president of the Massachusetts State Federation of Women's Clubs, and Mrs. Arthur W. Davison, chairman of the Music Department of the State Federation. Mrs. Amanda Miller was hostess at the tea.

UTICA, N. Y.—The following members of the B Sharp Club took part in a recital at the Elks' Club: Mrs. William V. Jones, Mrs. R. T. Rhodes, Ora Dubois, Reginald Harris, Theda Geschwind, Monica D. Lennon, Marie P. Gross, Mabel A. Zoeckler, Mrs. Ramon V. Pritchard, Mrs. Clara Lewis McCredy, William Williams, Wilma Williams and Bessie M. Stewart. The production of the Chinese operetta, "The Feast of Lanterns," recently by the B Sharp Club at the New Century Auditorium realized \$115 for the Rotary Club fund for crippled children. Mrs. Jessie Wisner Schmidt, under whose direction the operetta was produced, has offered to give a year's vocal instruction free to any talented crippled child in the city. The B Sharp Club has completed arrangements by which next season's concerts will be given in the Avon Theater.

SAN ANTONIO, TEX.—Mildred Hardy Duggan, pupil of Frederick King, was presented in organ recital recently at Trinity Methodist Church. A Bach Prelude and Fugue and numbers by Liszt, Nevin, Lemmens and others were played. William A. Turner, tenor, assisted. Piano pupils of John M. Steinfeldt and violin pupils of Bertram Simon appeared in one of a series of recitals at the San Antonio College of Music. Bach, Beethoven, Mozart, Liszt, Grieg, MacDowell and others were represented on the program, which also included compositions by Mr. Steinfeldt, director of the college. The students were: Piano, Beatrice Morin, Jessieelle Spring, Rose August, Estelle Alexander, Taylor Chandler, Ellen Frances Frizzell, Anna Hunter, Adelaide Betancourt, Isabelle Stephens, Helen Hartman, Edna Krueger, Lottie Brinkman, Jimmie Steele; violin, Marion Kropp and John M. Steinfeldt, Jr.

TAMPA, FLA.—With Tennyson's "The Princess" as their theme, members of the Carreno Club of St. Petersburg visited the Friday Morning Musicales of Tampa recently, and in song, readings and living pictures artistically depicted the scenes of the poem. Edith Tadd Little and Mrs. A. D. Glasscock produced the pictures, and Mrs. E. J. Melville narrated the story, which was portrayed in the Victory Theater. Those who appeared in the pictures were Emily Brownback, Louise Loveday, Mrs. C. C. Stewart, Mrs. A. F. Thomasson, Georgina Foster, Mrs. Grace Hume, and Mrs. C. J. Godsey. A musical program included vocal solos by Mrs. Harry Fink, Mrs. R. L. Wilkinson, Dorothy Hershell, Jessie S. Pamplin, Faye Wilkins, Mrs. J. George Young, and Parthenia von Ostoff; vocal quartets by Mrs. Charles B. Crampton, Mrs. George E. Miller, Mrs. Jesse D. Thomas, and Ida Trimble; violin solos by Miss Urithnocher; a piano trio by Mary Ervin, Virginia Hall, and Mrs. E. V. Weeks; a reading by Mrs. William Akers, with Anna Davenport at the piano, and several choruses.

In Music Schools and Studios of New York

ENGAGEMENTS FOR KLIBANSKY PUPILS

Notable among engagements for pupils of Sergei Klibansky, voice teacher, is a Western tour for Miriam Steelman, who will sing, beginning with April 6, in Ramona, Burbank, Santa Paula, Santa Maria, Santa Cruz, Ronanca and Ashland, Cal.; Reno, Nev., and Portland, Astoria and Arlington, Wash. Miss Steelman made a successful appearance before the Choral Society of Bordentown, N. J., on Feb. 24. Lotta Madden and Alveda Lofgren have been engaged to sing with the Goldman Concert Band at Columbia University in the summer. Miss Lofgren is one of the soloists at the First Presbyterian Church of Morristown, N. J. Grace Marcella Liddane was booked for an appearance before the Newman Club of New York on March 24. Katherine Mortimer Smith, on March 18, sang at the Waldorf-Astoria. Juliette Veltz appeared at the Theatre de la Jeunesse on the same date, and is to take part in the Washington Follies at the Belmont Theater on March 25. The Second Reformed Church was the scene of a recital by Emilie Henning in Schenectady, N. Y. Elsie Duffield gave a recital program in Newark, N. J., on March 7. After appearing at the Vanderbilt Theater on March 7, Lottice Howell went on tour through Connecticut.

Pupils' recitals were presented by Mr. Klibansky at the West Side Y. M. C. A. on March 3; at the Bronx Y. M. C. A. on March 7; at Port Washington, N. Y., on March 9, and at the Germania in Brooklyn on March 11. Those who gave the programs were Hilda Stroock, Sara Lee, Miss Liddane, Jane Cater, Hope Loder, Miss Lofgren, Dorothy Hobbie, Dorothy Claassen, Miss Smith and Rosella Guardia, with Mary Ludington as accompanist.

MAY SCHEIDER STONE PUPIL ENGAGED FOR OPERA

Anita Loew, soprano and pupil of May Scheider Stone, has signed a four years' contract with the operatic agent, Minorfi of Milan, Italy, and has been first engaged for a season of opera at Catania, Sicily, the birthplace of Bellini. Miss Loew will sing the rôles of *Margherita* in "Mefistofele," and *Mimi* in "Bohème," and the principal soprano rôle in a new work.

TERRY HONORS MRS. JOHN DAVIS

A reception and musicale was given at his Metropolitan Opera House studio by Robert Huntington Terry, composer and teacher, and Mrs. Terry, on the evening of March 10. The guests of honor were Mrs. John Davis and her daughter, Eleanor Davis, of Hannibal, Mo. A program of compositions by Mrs. Davis and Mr. Terry was presented by Martha Fine, soprano; Elinor Whittemore, violin; Martha Whittemore, cello; James MacDonald, baritone, and Augustus Post, bass, with Miss Davis and Mr. Terry at the piano. Among those present were Ida Geer Weller, Minnie Carey Stine, Florence Otis, Mabel Empie, Amy Ray Sowards, Pierre Remington, Claude Warford, Ralph Cox, John Prindle Scott, Ralph Thomlinson, Robert Phillips and

Adele Luis Rankin. Several of Mr. Terry's pupils received with Mrs. Terry. His latest song, "The Answer," was sung by Miss Fine, a young soprano who is a daughter of Mme. Beatrice Fine.

GUSTAVE L. BECKER IN LECTURE-MUSICALE

"Atmosphere and Color in Music" was the subject of a lecture-musicale given by Gustave L. Becker at the American Progressive Piano School on March 14. The definition of these terms according to modern usage was discussed. The resources of the various instruments of the orchestra as well as the voice and piano were brought out, the lecturer explaining how various qualities of tone depended upon overtones. Devices used by composers to impart a suitable atmosphere to their tone-paintings were analyzed. Some of these, it was explained, were rhythmical, some melodically peculiar, and others harmonic. The possible methods of tone-production at the piano keyboard were analyzed from the mechanical point of view, and the various results examined in the light of acoustics and esthetics, Mr. Becker explaining that a knowledge of science may help the artist more nearly to approach his ideals. Illustrations were given from the works of Mozart, Schumann, Liszt, Grieg, MacDowell, Cyril Scott and Gustave L. Becker. The audience warmly applauded the lecture-recital.

ENGAGEMENTS FOR KLAMROTH PUPIL

Following a successful debut recital at Town Hall on Jan. 8, engagements have come to Marie Rothman, soprano, a product of the Wilfried Klamroth studios. She gave a concert with Bruce Campbell, tenor, under the auspices of the Newark, N. J., Cornish Association on Feb. 27. She was scheduled to sing in Elmhurst, L. I., for the Jewish War Relief Committee on March 22. On March 29 she will appear in New York as soloist with the Beethoven Symphony, and on April 23 she will be heard in the Francis Torres Sunday Night Concerts at the National Theater.

ZERFFI PUPIL SINGS IN EASTON

Anna Novick, a pupil of William A. C. Zerffi, was recently successful in a concert in Easton, Pa. She sang an aria from Mozart's "Marriage of Figaro" and a group of songs.

LECTURE BY DR. FRANK E. MILLER

Dr. Frank E. Miller gave an interesting lecture, illustrated by lantern slides, on "The A B C of Vocal Art Science" on March 8 at the studio of Miss Tweedy and Mrs. Woolson. Solos were given by Mrs. Herbert Mason, Donald Fiser, and Philip Newbury of Australia.

SAMOILOFF ARTISTS TO SING ABROAD

Lazar S. Samoiloff has received letters from two artists from his studios who are abroad. Jean Barondess, soprano, has written him from Italy, where she is to sing. Sonya Yergin, soprano, will be heard in Berlin in "Bohème," "Butterfly," "Carmen" and other operas, under the baton of Waghalter.

A. Judson Powell, for \$20,000 for expenses incident to his wife's injuries, an award of \$2,000 was made. The artist's suit was the result of injuries said to have been received in the derailment of a railway coach in which she was riding, near Millerton, N. Y., on July 2, 1920, and which were alleged to have prevented her from continuing her professional career.

St. Louis Activities

St. Louis, Mo. Mar. 18.

Ethel Cook, an excellent soprano from the Taussig Vocal Studios has been engaged as soloist at the Union Avenue Christian Church. Mrs. E. H. Bosse from the same Studios recently gave a recital for the Quest Club.

Alma Wibbing, Dorris Kesner, Hortense Nordman, Emma Hart, Mrs. Clarence Robbins and Thelma Hayman, all pupils of Eugenia Getner, were presented by her recently in a private musicale. Each of the participants presented a group of delightful songs, and the recital proved very entertaining. Mrs. Frank Habig played the accompaniments.

Kitty Stolz, soprano, a pupil of Thorward Olsen voice Studios was heard last Wednesday night in a program before the Alhambra-Grotto. Possessing a voice of much sweetness and power, she sang several groups in a most satisfactory manner.

The Second String Quartet Concert by Michel Gusikoff, Max Gottschalk, Carl Tholl and H. Max Steindel at the residence of Mrs. Oscar Johnson took place last evening before a most enthusiastic audience of music-lovers and chamber music enthusiasts. The program was very diversified and contained the Mozart Quartet in E Flat, Minuet by Boccherini, Serenade by Lalo and a rather unfamiliar work, Borodine's Quartet in A. The quartet showed the effects of additional rehearsing and the ensemble and solo work was of high order. Mrs. Johnson plans to have at least three or four more of these highly entertaining evenings.

Raymond Koch, baritone, has recently been added to the faculty of the Taussig Studios. He sang in "The Messiah" last week at Drury College, Springfield, Mo., and also gave a sacred song recital at the Scottish Rite Cathedral of East St. Louis in conjunction with O. Wade Falbert, also of St. Louis. H. W. Cost.

Gwyneth Hughes Soloist in New York Concert

Gwyneth Hughes, Welsh contralto, and pupil of Elizabeth Kelso Patterson, sang on March 10 at the noonday New York concert given by the Aeolian Company and the *Evening Mail*. Mrs. Hughes was applauded by the large audience for her interpretation of a group comprising Schubert's "Erl-King" and Landon Ronald's "Away on the Hill" and "A Little Winding Road."

Spring Concerts for Gustafson

William Gustafson, bass of the Metropolitan Opera Company, will fill several spring concert engagements after the opera season. Among others is an appearance at the Springfield, Mass., festival at which "Faust" will be given in concert form. Cities included in Mr. Gustafson's New England tour are New Britain, Worcester, Hartford, Boston and Brockton. Next season Mr. Gustafson will be under the concert direction of Charles N. Drake.

Grace Bradley Heard in New York Recital

Grace Bradley, contralto of the Metropolitan Opera Company, was acclaimed at her first season's recital at the Waldorf on March 4 before the Euphony Club. Her program comprised French, German, Italian and English songs. "Ah Mon Fils" from Meyerbeer's "Le Prophète" was one of the features of the recital. Several encores were given. Miss Bradley's voice is of wide range and good quality.

R. E. Johnston has contracted for two additional years as exclusive concert manager for Titta Ruffo in the United States and Canada.

Walter Damrosch Resumes Lectures on Music Dramas of Wagner

Resuming his lecture-recitals on the music-dramas of Richard Wagner, Walter Damrosch discussed "Tristan und Isolde" at Aeolian Hall last Sunday afternoon, telling the story of the old Celtic tragedy, as utilized by Wagner, pointing out the more important motifs, and playing parts of the music on the piano. "Tristan," he emphasized, is in a sense autobiographical. In curtailing his discussion of the concluding act, he caused a ripple of laughter by remarking, "It isn't that the Wagner operas are too long, but life is too short!" The audience was a large one, and additional seats were provided on the platform.

Joseph Press to Make Concert Tour

A series of appearances in New York, Chicago, Cleveland, Pittsburgh and Philadelphia has been arranged for Joseph Press, Russian 'cellist, for his American tour. The New York concert is to be at the Hippodrome on April 23.

PASSED AWAY

Otto Langey

Otto Langey, since 1919 arranger and editor of orchestral music for G. Schirmer, died at his home in New York on March 16. Mr. Langey was born in Leicholz, Germany, Oct. 20, 1851, and as a boy was apprenticed to the conductor of the town band in his native city. One of his duties was to learn to play every orchestral instrument. He also studied 'cello and harmony, and later joined the German army where he remained for six years. On leaving the army he became a member of the Bilse Orchestra, playing 'cello, and afterwards became first 'cellist in the symphony orchestra at Essen. He left Essen to play at Covent Garden, London, remaining there twelve years. He then played in Sir Charles Hallé's orchestra, and on the completion of the Alhambra in London accepted the position of chorusmaster there, at the same time working for the firm of Revere & Hatch for whom he made numerous orchestral arrangements and wrote "tutors" for twenty band instruments. Mr. Langey came to this country in 1889 as 'cellist in the Boston Symphony Club and then settled in New York as a teacher. He is survived by his wife.

Edward C. Towne

Edward C. Towne, tenor, widely known as a church and concert singer as well as a vocal teacher, died at his home in Brooklyn on March 13. Mr. Towne, who was a native of Providence, R. I., was in his fifty-eighth year. He studied singing in this country and in Europe and besides being heard in oratorio and concert throughout the country, toured with Anton Seidl. Mr. Towne was soloist for a number of years at the Seventh Congregational Church in Brooklyn and the Church of the Pilgrims and later a member of the faculty of the Chicago Musical College. At the time of his death he was soloist at the First Presbyterian Church, New York.

George F. Wessels

CHICAGO, ILL., March 19.—George F. Wessels, a veteran musician of this city and the father of Frederick J. Wessels, treasurer and business manager of the Chicago Symphony, died here recently. Death came suddenly while Mr. Wessels was dining at the home of his friend, Charles A. Watson. Mr. Wessels, who was in his eighty-fifth year, had been a resident of Chicago since 1879. He was a charter member of the Apollo Musical Club and the Mendelssohn Club, but retired from both organizations some years ago. Besides Frederick J. Wessels he is survived by two other sons. Burial was in Decatur, Ill.

Georg Anthes

BUDAPEST, March 11.—Georg Anthes, Wagnerian tenor, who sang leading rôles at the Metropolitan during the season of 1902-1903, died here last month in his fifty-ninth year. After retiring from the stage Mr. Anthes was for a number of years stage-manager at the Budapest Royal Opera and professor at the National Academy of Music. During his engagement at the Metropolitan he created the leading tenor rôle in Dame Ethel Smyth's opera "Der Wald."

Emma Roberts to Sing in New York

Emma Roberts, mezzo-contralto, who has not been heard here for some time, will give a recital in Town Hall on March 31. Assisted by Walter Golde at the piano, she will sing songs by Brahms, Wagner, Wolf, Morini, Satie, Sachnovski, Loeffler, LaForge, Schindler, Mrs. Beach, Willeby, German and Stickles. A novelty will be a song from a Russian opera by Sieroff, and it will be sung for the first time here on this occasion.

Florence Ferrell Fulfills Many Engagements

LYNN, MASS., March 18.—During the season now nearing its close, Florence Ferrell, dramatic soprano, has been frequently heard here and in neighboring cities. With Frederick Lewis, 'cellist, and Grace James, accompanist, she gave a recital under the auspices of the Women's Alliance of the Local Unitarian Church. She was one of the soloists in the performance of Mendelssohn's "St. Paul" by the Lynn Choral Society and

the Lynn Orchestral Club, and was one of several artists heard in a concert at the First Methodist Episcopal Church and in another program for the Laymen's League and New Dorcas Society of the Unitarian Church. For the benefit of the Associated Charities, an organ recital was given at the First Universalist Church by J. Angus Winter, who had Miss Ferrell as one of his assistant artists. She has also appeared with success in recital and concert in Attleboro, Somerville, Fall River, Lincoln and Webster.

Artist Awarded Damages in Suit Against Railroad for Injuries

The verdict in a suit brought by Alma Webster Powell, pianist and concert singer, against the New York Central Railroad for damages to the amount of \$75,000, for injuries alleged to have been received in an accident, was handed down by Justice Cropsey in the Supreme Court, Brooklyn, on March 17. The decision awarded Mrs. Powell \$13,000, and in another action brought by her husband,

To Conduct Mahler Is Erna Rubinstein's Dream

Young Violinist Believes Composer Ranks Among Greatest in the World—Cherishes Ambition to Tour at the Head of Her Own Orchestra—Eager to Learn "American" and Understand America Better



WHETHER justly or not, the word "prodigy" has come to be looked upon with suspicion in the world of music. About it has grown up a conception so definite that its application to the young musician imposes a handicap and suggests difficulties to be overcome rather than advantages conceded. The American public is inclined to regard the announcement of each prodigy's debut with the fear that here once more is an "enfant terrible" with a talent for music.

There is, however, always the exception to prove the rule. Recently there came to America under the aegis of Willem Mengelberg, conductor of the Amsterdam Concertgebouw Orchestra and guest leader of the New York Philharmonic, a new "prodigy," Erna Rubinstein, violinist, echoes of whose playing had reached America in the newspapers of Scandinavia, Holland and Germany. And Miss Rubinstein, in the flesh, is the exception. An hour's conversation with her revealed, not the immature mind of a young girl of sixteen, nor the mind which is concentrated solely upon the instrument through which her recognition was achieved, but the mature mind of a person twice her age. Aside from her music the young violinist is quite able to discuss pictures, travel, architecture and most of the other topics embraced by the term "general culture."

The story of her musical career was told almost reluctantly by the young violinist, with occasional aid as to details from her mother, Mrs. Jennie Rubinstein, who travels with her daughter. It should be said at once that Mrs. Rubinstein bears none of the earmarks of the mother of a "prodigy." To talk with her is to understand why it is the daughter is so intelligent and cultured. The story of the child's musical development is an interesting one to students of musical genius. It might even be said to offer interest to those interested in the mystical possibilities of reincarnation.

Miss Rubinstein was born in Debrecin, Hungary, and at the age of five was sent to a convent to receive her primary education. She had not been there long when she was discovered dancing a *pas seul* one day to the accompaniment of her own humming. The tendency toward rhythmic expression and the tendency away from orthodox education increased steadily, and, shortly after her seventh birthday, the child left the convent to take up her studies elsewhere. She danced once or twice in public and when her studies went no better outside the convent, her mother resolved to give her an opportunity for musical training. The girl went to Josef Furedi, a well-known Hungarian violinist, whose brother Sam Furedi, a cellist is now in this country. Furedi discouraged the idea of piano lessons on account of the girl's physical slightness and suggested a violin, with the possibility of piano lessons later.

Plays Recital at Age of Seven

Four weeks after she received her violin, the child played in the student recital of the Music Academy of Debrecin. She prepared three numbers and when the program permitted her to play only two, the child, fascinated by the playing insisted on performing a third and was borne from the stage kicking and screaming. Miss Rubinstein and her mother

laughed heartily in recounting the story.

"You see, I liked my own playing so well, I couldn't bear to think of not going on with it," she said. Neither daughter nor mother speak any English and are able to converse only in German or Hungarian. They have begun to take English lessons however and Miss Rubinstein, with the ear of a musician, has made rapid progress.

"I am eager to speak your tongue," she said, "I want to know all about America and to be able to talk in American. I'm coming back next season and again and again."

But to return to the story, Miss Rubinstein came home from that first recital and put away her eleven dolls, which have never since been taken out. She told her mother that she was resolved to work at nothing but her violin. At the age of eleven, after a period of study under Dr. Géza Molnar at the Music Academy in Budapest, she passed her examinations in music and music aesthetics with a class in which the average age was twenty. Then for the first time she came under the notice of Jenő Hubay, the violinist and composer, to whom she attributes the foundation of her success. When she left his care a few years later to begin her recital career, the master wrote a composition called "Adieu" which he dedicated to her.

Nikisch Assists in Berlin

During the following year, Miss Rubinstein, then fourteen years old, played in Budapest, Prague, Berlin and other European cities. On the eve of her first performance in Berlin she made the acquaintance of the late Arthur Nikisch, conductor of the Berlin Philharmonic.

"We were in the train on our way to Berlin," said Miss Rubinstein, "and as we neared Leipzig, mama said 'Do you know who lives in Leipzig—a great musician and a great man, Arthur Nikisch. Would you like to meet him?' Orchestras have always been my biggest interest and I was eager to meet Nikisch. So at Leipzig we left the train, looked him up in the telephone book and got him on the wire. He was very pleasant about it and invited us to come to his house and to bring my violin. I played for him and he asked me if he could play my accompaniments at my Berlin recital. So at my first appearance in Berlin, I had Nikisch to give me courage."

The rest of Miss Rubinstein's story is one of tours throughout Central Europe, Scandinavia and Holland. In Amsterdam she asked Mengelberg if she might play for him.

"Mr. Mengelberg was short with me," she said, "He said he had never given a hearing to a child and certainly would not have a child as soloist with his orchestra. But we had the hearing and he took me as soloist and it was Mr. Mengelberg who brought about my visit to America."

A Perfect Mahlerite

Miss Rubinstein, like Mr. Mengelberg, is an ardent admirer of Mahler. "When I first heard Mahler," she said, "he did not make a great impression upon me but the more I hear him and the more I study him, the surer I am that he is one of the greatest, and that in a few years, not many, people will be clamoring for his music. I have heard the Third Symphony eight times, the Fifth several times and his other works many times. I know the Third by heart. I could conduct it from memory. There is Mahler and Beethoven and Tchaikovsky; then Mozart and Gluck; then, the others."

"Understand, I'm not interested alone

in my violin. I like orchestral music best," she continued, "It is the greatest thing in the world. Some day when I have enough money I'd like to establish an orchestra of my own which I could take on tour with me. It is hard you know to be rehearsing always with a new orchestra. I want to be a conductor some day—when I'm twenty perhaps—and to conduct Mahler. His music is of the heart as well as the head. You will see. He is one of the greatest. All they need here is more Mahler."

Miss Rubinstein has great admiration for the musical standards of the United States. "When I started for America," she said "my friends told me, you must not play your best for American audiences. You must perform tricks to please them. It is the only way to be successful over there. You'll find the audiences cold. And I've found that none of that is true. The audiences are warm and friendly and induce me to play my best. You know I have every phrase studied and thought out before hand but it is the attitude of the audience which governs my interpretation. If my listeners are warm, I give them the best there is in me and that's what I've been giving over here. One can't help it. And as for the standard, well, things have changed in the world during the past few years. In Europe they have many, many concerts in the principal cities, more than here, but there is a great difference in quality. Nowadays all the



Erna Rubinstein, Violinist, Now in Her First Season in America

best artists come to this country. In Central Europe they may be thankful for the good ones for they are few enough."

The youthful violinist likes New York and finds Central Park "the most beautiful park ever seen." She works most of the day and has had little enough time to look about her in the city but that little time she has expended well. She knows a great deal of New York, of its music, its history, its buildings, more perhaps than some born New Yorkers. And she is enthusiastic about it with all the enthusiasm of a mature mind tempered with the freshness of a child.

LOUIS BROMFIELD.

Frederick Gunster Will Assist Geraldine Farrar on Spring Concert Tour



Frederick Gunster, American Tenor
Arrangements were completed last week whereby Frederick Gunster will

assist Geraldine Farrar on her forthcoming spring tour, beginning the latter part of April. Mr. Gunster is widely known as a concert tenor of sterling ability, having made appearances in New York, Chicago and other music centers in recital and oratorio that have won him high praise.

Goldman Plans Extended Series of Band Concerts

Edwin Franko Goldman, who is planning the fifth season of his band concerts, is enlarging the activities of this organization, so that the series, which will begin in New York on June 12, will continue for twelve weeks until Sept. 8. Mr. Goldman, the originator of these free concerts, states that the programs will be of high character, not only educational, but thoroughly entertaining and of universal interest.

The entire undertaking is financed through the subscriptions of public-spirited citizens. The subscribers include those who have contributed amounts ranging from \$1 to \$5 and more. It is hoped, eventually, to have these concerts supported entirely by the people, through small contributions.

New Hampshire Continues Fight on Music Copyright Tax

WASHINGTON, March 22.—The New Hampshire opera houses and theaters are continuing their campaign to bring about the repeal of the so-called "copyright music tax" law. Representative Wason of that State has presented in the House petitions for this purpose from L. W. Heath, of the Lyon Opera House, Bristol, and Charles H. Bean of the Pastime Theater, Franklin.

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